Helen Caple

PHOTOJOURNALISM

A SOCIAL SEMIOTIC APPROACH

Photojournalism: A Social Semiotic Approach

Also by Helen Caple

NEWS DISCOURSE (*co-authored with Monika Bednarek*)

Photojournalism: A Social Semiotic Approach

Helen Caple
University of New South Wales, Australia

palgrave
macmillan

© Helen Caple 2013

Softcover reprint of the hardcover 1st edition 2013 978-0-230-30100-9

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No portion of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, Saffron House, 6–10 Kirby Street, London EC1N 8TS.

Any person who does any unauthorized act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

The author has asserted her right to be identified as the author of this work in accordance with the Copyright, Designs and Patents Act 1988.

First published 2013 by
PALGRAVE MACMILLAN

Palgrave Macmillan in the UK is an imprint of Macmillan Publishers Limited, registered in England, company number 785998, of Houndmills, Basingstoke, Hampshire RG21 6XS.

Palgrave Macmillan in the US is a division of St Martin's Press LLC, 175 Fifth Avenue, New York, NY 10010.

Palgrave Macmillan is the global academic imprint of the above companies and has companies and representatives throughout the world.

Palgrave® and Macmillan® are registered trademarks in the United States, the United Kingdom, Europe and other countries.

ISBN 978-1-349-33666-1 ISBN 978-1-137-31490-1 (eBook)
DOI 10.1057/9781137314901

This book is printed on paper suitable for recycling and made from fully managed and sustained forest sources. Logging, pulping and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

A catalogue record for this book is available from the British Library.

A catalog record for this book is available from the Library of Congress.

Typeset by MPS Limited, Chennai, India.

Contents

List of tables vii

List of figures x

Preface xiv

Acknowledgements xv

1 Introducing the multisemiotic news story 1
1.1 Introduction 1
1.2 Why study photojournalism? 3
1.3 How has photojournalism been studied? 7
1.4 How can we study photojournalism? 11
1.5 Data collection 16
1.6 Structure of the book 21
1.7 The aim of this book 22

2 News values and the multisemiotic news story 23
2.1 Introduction 23
2.2 Exploring news values 24
2.3 News values and press photography 29
2.4 A discursive approach to news values 35
2.5 The discursive construal of news values in images 36
2.6 Conclusion 54

3 The multiple functionality of news images 55
3.1 Introduction 55
3.2 System networks and metafunction 56
3.3 A metafunctional approach to image analysis 58
3.4 Conclusion 90

4 Composition and aesthetic value in press photography 91
4.1 Introduction 91
4.2 Composition as a balancing act 91
4.3 The Balance network 95
4.4 Compositional meanings in image-nuclear news stories 111
4.5 Enhancing aesthetic appeal 114
4.6 Exceptions to the rule 118
4.7 Conclusion 120

5 Text–image relations in news discourse Part 1: Image as Nucleus **122**
5.1 Introduction 122
5.2 Functional structure of the hard news story 123
5.3 Functional structure of the multisemiotic news story 127
5.4 Conclusion 140

6 Text–image relations in news discourse Part 2: Image as Satellite **142**
6.1 Introduction 142
6.2 Analysing intersemiotic relations 142
6.3 'Iraqi insurgents': a case study in text–image relations 160
6.4 Conclusion 173

7 Text–image relations in news discourse Part 3: Sequences of images **175**
7.1 Introduction 175
7.2 Approaches to the analysis of sequences of images 176
7.3 Online news galleries and cohesion 177
7.4 Conclusion 200

8 Evolving practices **202**
8.1 Introduction 202
8.2 The aims and objectives of this book 202
8.3 The evolving mediascape 208
8.4 The future of news(papers) 211

Notes to chapters 218

References 223

Index 233

List of tables

1.1	The total number of image-nuclear news stories collected and analysed by month and year	18
2.1	Some conceptualizations of news values	25
2.2	News values as construed in news events and news actors	26
2.3	News values analysis (following Craig 1994) in press photographs in the *West Australian* and the *Australian*	31
2.4	News values in image-nuclear news stories	32
2.5	News values as construed in news events and news actors	38
2.6	Using evaluative elements to construe news values	40
2.7	Using repetition of elements to construe news values	42
2.8	Using comparison to construe news values	43
2.9	Using negative elements to construe news values	46
2.10	Including reference to time and place in the image to construe news values	47
2.11	Using role attributes to construe news values	48
2.12	Using individuals to construe news values	49
2.13	Potential resources for construing news values through image	52
3.1	Multifunctionality for the modalities of verbiage and image	59
3.2	Congruent realizations of agentive processes in Narrative Structures	63
3.3	Represented participants in the images in the INNSC (in per cent)	64
3.4	Top ten story subjects both internationally and locally sourced	68
3.5	The realizations of interactive meanings in images	72
3.6	Interactive meanings in the INNSC	75
3.7	The construal of salience in news images	81

4.1	Examples of typical *isolating* and *iterating* compositional configurations	98
4.2	*Iterating* images demonstrating two or more than two elements	100
4.3	Examples of the *iterating, dividing* compositional configurations	101
4.4	Examples of the *iterating, serializing* compositional configurations	103
4.5	Examples of the *isolating* compositional configurations	105
4.6	Compositional balance in the INNSC	112
4.7	*Isolating* analysis of the INNSC	112
4.8	*Iterating* analysis of the INNSC	112
5.1	*Experiential orientation* 1: Identifying participants and their actions	132
5.2	*Experiential orientation* 2: Reference to time	133
5.3	*Experiential orientation* 3: Reference to place	134
5.4	Time/tense in *contextual extension*	136
6.1	Cohesive relations in written verbal text	144
6.2	Cohesive ties between text and image in Example story A	146
6.3	Text–image relations in the cyclone stories	155
6.4	Typical spatial configurations of the multisemiotic print news story	158
6.5	Timeline of events in the 'Iraqi insurgents' case study	161
6.6	Publication details for the three stories in the 'Iraqi insurgents' case study	162
6.7	Audience figures and reader profiles for the *Australian*, *Daily Telegraph* and *Sydney Morning Herald* (June–Sept 2011, Roy Morgan Readership)	168
7.1	General information on the galleries in this case study	180
7.2	Identification cohesive ties/chains in Gallery 1 – 'Australia Day cliff fall'	185
7.3	Temporal and spatial development: Gallery 1 – 'Australia Day cliff fall'	186

7.4 Identification cohesive ties/chains in Gallery 2 – 'The Liberator of Dead Dog Beach' 190

7.5 Temporal and spatial development: Gallery 2 – 'The Liberator of Dead Dog Beach' 191

7.6 Key participants in Gallery 3 – 'Fatal wave of water hits Toowoomba' 195

List of figures

1.1 The multisemiotic news story (various sources: *ABC*, *Daily Telegraph* (AUS), *Washington Post*, *USA Today*, *Guardian*, *BBC*, *Independent*, *Daily Telegraph* (UK)) 2

1.2 Story packaging – the evolution of print news from text-dominance to image-dominance (various sources: *ABC*, *Sydney Morning Herald*, *Daily Telegraph* (AUS), *YouTube, Washington Post*) 8

1.3 An image-nuclear news story, 'Give the lady a big hand', *Sydney Morning Herald*, 24 June 2004, p. 11 (Fairfax Syndication) 17

2.1 Flooding in Bangkok, Thailand, *Bangkok Post*, 21 October 2011 (Reproduced with permission: ©*Bangkok Post*) 37

2.2 An image construing the news values of Superlativeness, Negativity and Personalization, 'Going against the grain', *Sydney Morning Herald*, 20 November 2004, p. 16 (Fairfax Syndication) 45

2.3 An image construing the news value of Aesthetics, 'Students take a stand', *Sydney Morning Herald*, 11 May 2005, p. 11 (Fairfax Syndication) 51

3.1 System network key 57

3.2 An example of realization in system networks 57

3.3 The main types of visual representational structures (Reproduced with permission: *Reading Images*, ©Kress and van Leeuwen 2006, p. 59, Routledge) 60

3.4 Narrative Structures in visual communication (Reproduced with permission; adapted from *Reading Images,* ©Kress and van Leeuwen 2006, p. 74, Routledge) 61

3.5 The range of participant types in the INNSC (Photographs by AFP, AP and Reuters photographers, also published in *Sydney Morning Herald*) 66

3.6 Images from the INNSC including more or less of the setting (Photographs by AFP, AP and Reuters photographers, also published in *Sydney Morning Herald*) 67

3.7 Interactive meanings in images (Reproduced with permission: *Reading Images*, ©Kress and van Leeuwen 2006, p. 149, Routledge) 70

3.8 Close personal contact negated by the lack of eye-contact, 'Eyes on the ground', *Sydney Morning Herald*, 22 February 2005, p. 6 (Fairfax Syndication/ Peter Morris) 77

3.9 A point-of-view shot 'Learning to make a splash', *Sydney Morning Herald*, 15 June 2004, p. 12 (Fairfax Syndication) 78

3.10 The meaning of composition (Reproduced with permission: *Reading Images*, ©Kress and van Leeuwen 2006, p. 210, Routledge) 80

3.11 An example of maximal connection between words, images and news institution, 'Welcome home, Jessica', *Sydney Morning Herald*, 15–16 May 2010, p. 1 (Fairfax Syndication) 83

3.12 Information Value represented topologically 85

3.13 A polarized image along the horizontal axis, 'The first wave of a nipper invasion', *Sydney Morning Herald*, 11 February 2005, p. 3 (Fairfax Syndication/ Dallas Kilponen) 88

3.14 A polarized image along the vertical axis, 'Delight at the end of the tunnel', *Sydney Morning Herald*, 11 March 2005, p. 8 (Fairfax Syndication) 89

4.1 Visual representations of the Golden Mean, Rule of Thirds and Dynamic Asymmetry 94

4.2 The Golden Number, as it occurs in nature (including the built environment), (Photo: ©Hattie Miles) 94

4.3 The Balance network 97

4.4 Isolating or matching? (Photos: ©Cameron Laird) 107

4.5 An *endocentrically* balanced image (Photo: ©Allan Williamson/Lichfield Mercury) 109

4.6 An *exocentrically* balanced photograph, 'Caught in the throws of revolt', *Sydney Morning Herald*, 9 March 2005, p. 12 (Fairfax Syndication) 110

4.7 Technical means of enhancing aesthetic appeal (Photographs by AFP, AP and Reuters photographers, also published in the *Sydney Morning Herald*) 115

4.8 Challenging the iterating function in the Balance network (Photographs by AFP, AP and Reuters photographers, also published in the *Sydney Morning Herald*) 117

4.9 A well-balanced image taken in difficult circumstances, 'Going against the grain', *Sydney Morning Herald*, 20 November 2004, p. 16 (Fairfax Syndication) 119

5.1 The Nucleus^Satellite structure of (verbal) hard news reporting (Adapted from Feez *et al*. 2008) 125

5.2 Nucleus analysis of the Hurricane Ivan news story from the *Australian*, 14 September 2004, p. 12 126

5.3 An example image-nuclear news story, 'It's spraytime on the waterfront', *Sydney Morning Herald*, 14 September 2004, p. 11 (Fairfax Syndication) 128

5.4 The Nucleus^Satellite structure of the image-nuclear news story 129

5.5 The caption text as Satellite to the image-nucleus 131

5.6 The semantic orientation of image-nuclear news stories 137

5.7 The functional structure of an image-nuclear news story 'It's spraytime on the waterfront', *Sydney Morning Herald*, 14 September 2004, p. 11 138

6.1 Example story A (words Nikki Todd, AAP, photo Cameron Laird, reproduced with permission) 146

6.2 Example story B (words Nikki Todd, AAP, photo Cameron Laird, reproduced with permission) 148

6.3 A schematic representation of 'cyclone as event' in Australia 152

6.4 The photograph of Romanian hostages used in all three stories in the 'Iraqi insurgents' case study (AP: Vadim Ghirda) 161

7.1 A typical online news gallery interface, *Bangkok Post*, 21 October 2011 (Reproduced with permission: ©*Bangkok Post*) 178

7.2 A schematic representation of the ordering of events as retold in the verbal news story (only) accompanying Gallery 1 183

7.3 Conjunctive relations in Gallery 3 – 'Fatal wave of water hits Toowoomba' 197

8.1 A screen shot from www.smh.com.au, 1 May 2012, showing the pervasive nature of advertising text in the online environment 213

8.2 The Times Reader 2.0 – front page and story page – offering clean uncluttered e-pages similar to the print version 215

Preface

This book explores press photography as it occurs most commonly in newspapers. It brings together the various strands of expertise that I have developed over the years: as a press photographer, social semiotician and teacher of Media/Journalism Studies. As a photographer, I have always been curious about the ways in which photographs are deployed in the reporting of news events. As a social semiotician, I have explored the various analytical tools available to researchers interested in investigating the meaning potential of images in and of themselves as well as in combination with other semiotic resources. I have also added to this tool kit – a framework for analysing compositional meanings in press photographs and ways of exploring text–image relations within specific news story contexts. As a teacher, I have worked to elevate the position of the press photograph to full partner in news relay in any deliberations of news media production and consumption. The research reported on in this book brings these three strands together and draws on a range of data. The first of this is a corpus of 1000 image-nuclear news stories from the *Sydney Morning Herald* (a broadsheet newspaper servicing the Sydney Metropolitan area, Australia). I also make use of case studies developed around the reporting of particular issues/events, as well as online news galleries collected from a variety of news organizations. The analytical frameworks introduced in the book are further supported by examples of press photographs from the body of work of three working press photographers, who have kindly granted me permission to reproduce this work here. By exploring the kinds of meanings that press photographs (and the words that go with them) are able to contribute to the reporting of news events, the book is aimed at researchers of news discourse who want to examine the whole news story for what it increasingly is: a combination of both words and images.

Acknowledgements

In compiling this book I have received tremendous help and advice from colleagues and friends, financial support from my employer, as well as copyright permissions from three press photographers and news organizations around the world and I would like to acknowledge each of these here. First, my sincere thanks to Palgrave Macmillan, Olivia Middleton, Commissioning Editor, and Keri Dickens, Editorial Assistant for supporting the writing of this book. I am particularly grateful to Jill Lake at Palgrave, who has been very meticulous in her copy-editing of this book. I would like to thank the University of New South Wales (UNSW) for financial support through the School of the Arts and Media Research Grant Scheme.

I would like to thank my colleagues at UNSW for their continued support of my research and in assisting me with various aspects of this project. This includes Margie Borschke, who apprenticed me into the wondrous world of touch technology and guided me through the minefield of i-technologies. For this, I am gratefully even more confused. John Knox (Macquarie University) acted as a sounding board for another minefield – that of text–image relations, and I would also like to thank him here for allowing me to draw on our joint research on online news galleries in this volume.

I would like to offer special thanks to Monika Bednarek (Sydney University), who remains my greatest source of inspiration. Her advice and guidance on my research and writing have been invaluable, as is her patience with my ravings on the finer points of the theory. Monika also read and commented on a draft of the whole manuscript and I am most grateful for this.

Since this is a book about press photography, it is vital that it draws on the work of professional photographers and I have been very fortunate in being given copyrighted access to the body of work of three working press photographers: Cameron Laird, Allan Williamson and Hattie Miles. Cameron is an Australian freelance photographer who has vast experience working for major news organizations both in Australasia and the UK, mostly covering news events in the Asia Pacific region. Allan and Hattie are both former colleagues from my own days as a press photographer in the UK. I have firsthand experience of their dedication and professionalism in all aspects of their work, and I feel

honoured that I was once able to work alongside such professionals. All three have been very generous in allowing me free access to their work. I am acutely aware of how difficult it is to make a living out of freelance photography and I will be eternally grateful that they have all given freely of their work and offered their personal support for my research.

I am also particularly grateful to Professor Theo van Leeuwen and Routledge for granting permission to reproduce system networks from *Reading Images*, and the *Bangkok Post* for permission to reproduce a screen grab of their online newspaper. I would also like to thank other news organizations who gave permission for news stories and images to be reproduced in this book. Aimee Majurinen, of the *Sydney Morning Herald*, has continued to support my research by providing me with the pages from this newspaper. Copyright for all photographs and stories remain with the photographers and the news organizations and all sources are fully acknowledged throughout the book. While all attempts have been made to secure copyright permissions where relevant, the publishers and the author would welcome approaches from anyone who sees any significant omissions and knows where the copyright might lie for these so that I can properly acknowledge them.

Once again, I am especially grateful to Louise Rowan, my trusted friend, journalism expert and copyeditor, who has cast a keen and critical eye over my work and helped me in seeing the final manuscript readied for submission. Finally, I would like to thank my partner, my friends and my family for the assistance, support and encouragement they have provided throughout. Needless to say, all remaining mistakes and omissions are my own.

1
Introducing the multisemiotic news story

1.1 Introduction

News is about the reporting of events. These events usually involve people and their actions, which are represented in newsprint and on our screens through both pictures and words: that is, through the multisemiotic news story. In today's digital world, this multisemiotic news story can be presented in a wide variety of ways, as demonstrated in Figure 1.1, and may involve still and/or moving images, and written and/or spoken text.[1]

In Figure 1.1 we can see examples of the multisemiotic reporting of the November 2011 protests on the streets of Egypt's capital, Cairo, in various print and online news media. This includes the more traditional news'paper' story with headlines spanning the page and images, captions and text arranged below or to the side, as well as front page news briefs, alerting us to the importance of the story but pointing to in-depth stories inside the newspaper. At the same time, Figure 1.1 also demonstrates the ways in which multisemiotic news storytelling has developed in the online environment. Here we can see video (rather than still images) embedded in the print news story or collected together with other video footage on 'Multimedia' pages. Online news galleries display several still images together as a slideshow with headlines and captions above and below. There are even interactives, where the viewer activates sections of the diagram by hovering the cursor over one of the displayed elements. While each of these methods of news storytelling invites a different type of sensory engagement from the audience, what is common to these stories is that they all combine pictures and words

Figure 1.1 The multisemiotic news story (various sources: *ABC*, *Daily Telegraph* (AUS), *Washington Post*, *USA Today*, *Guardian*, *BBC*, *Independent*, *Daily Telegraph* (UK))

in the reporting of a particular news event. However, as Lacayo and Russell (1995) point out:

> Pictures and words deal in separate coin that is not fully convertible. They reach in different directions, report to different faculties, create different impressions. In the practice of telling the news, pictures and words are like essential trading partners, two realms that deeply require each other. The form of their exchange will be the future of journalism itself. (p. 171)

Understanding these impressions and forms of exchange between pictures and words is what this book is about: first, through the press photograph itself, the kinds of meanings that may be made through the image, especially in relation to the construal of an event as newsworthy; and second, in relation to the words that accompany such images, that is, the ways in which words and pictures combine and the kinds of meanings that are made at the intersection of both.

This means that the gaze of this book is principally directed towards the use of press photographs in news storytelling.[2] It takes as its departure point the assertion that the press photograph is a key participant in the news storytelling process. Like the verbal text that surrounds it, it is a social construct that makes a significant contribution to the meaning of a news story. As such, it deserves to be scrutinized to the same extent as the verbal text. In the following section, I begin by exploring how and why the photograph has been viewed as supplemental to news reporting and why this is no longer a tenable position in relation to the capacity of press photography to contribute to this process.

1.2 Why study photojournalism?

Photojournalism, the visual reporting of newsworthy events, has its antecedents in the capture and publication of still images and is interchangeable with the notion of press photography. It has been in existence since the inception of the photograph in the 1830s. Yet the press photograph has had a 'bad press'. There are several reasons for this. One reason is because of the inherent paradox (Barthes 1977, p. 19) in the photographic image itself: at the same time as being valued as 'neutral records' of an event, news photographs may also be admired as 'carefully crafted pictures' (Schwartz 2012, p. 231). This means that while news photographs are as socially constructed as any other form of news discourse, they are still seen as 'transparent window[s] on the

world, capturing the reality in front of the camera lens' (Schwartz 2012, p. 223). We experience images viscerally, which means that the viewer's emotional engagement with the content of the image often obscures the form of the image: the processes that have been used to construct the image. Another reason concerns the ways in which journalists and editors have viewed the role of the press photograph in the reporting of news. Historically, the verbal text has been privileged over the visual representation of news, with images being labelled supplemental to the news (Becker 1992, p. 130). As Zelizer (2004) states:

> For most journalists, news images have always taken a back seat to words. Since the photograph's inception in the mid-1800s, pictures have long been seen as the fluff of journalism, the stuff that illustrates but is adjunct to verbal descriptions. (p. 118)

Similar sentiments are also expressed by the editors of the early forms of news magazines with some maintaining a very low opinion of the press photograph as 'a mechanical side-line to the serious business of fact narration – a social inferior' (*Time* editors 1936, p. 20, cited in Zelizer 2005, p. 174). Even the rise of the tabloid press in the early twentieth century with its foregrounding of large, sensational photographs did little to elevate the position of the picture to partner in news relay. Photography historian Robert Taft labelled the reproduction of photographs in the tabloids as 'trite, trivial, superficial, tawdry, salacious, morbid or silly' (1938, p. 448, cited in Becker 1992, p. 133). Thus the early press photograph earned its reputation as sensational journalism, which made it increasingly difficult to view photography as a credible medium for serious news reporting. Nevertheless, the picture press of the early twentieth century did confirm the position of the press photograph as a means of visual storytelling in the news, no matter how sensational it may have been viewed at the time (Becker 1992, p. 133; see Caple 2010a for a comprehensive history of the press photograph).

A further reason for this marginalization of press photography extends to the limited ways in which it has been discussed in the academic literature (as noted by Schwartz 2012, p. 222; see further discussion of this point in Section 1.3 below), which has tended to foreground the conceptualizations noted above. Press photography has had few champions in the academic literature, particularly in the field of Journalism Studies, where the crafting of the verbal text has consistently taken precedence, even though news stories today are rarely published without an image (see http://www.newseum.org/todaysfrontpages/ – accessed on

21 November 2011 – for compelling evidence of this. In a collection of 818 newspaper front pages from 90 countries, **all** of them have at least one photograph with the main story). Texts on photojournalism have tended to focus on the technical aspects of the profession (Kobre 1980) or on ethnographic studies relating to the experiences of notable press photographers (e.g. Langton 2009 draws on interviews with more than 70 high-profile (photo)journalists), rather than on the role of press photography in contributing to the meaning-making processes of news storytelling. Linguistic studies of news discourse have tended to focus primarily on analyses of the verbal construal of news events. The reasons for this have a lot to do with the limits of both the linguistic frameworks themselves in developing 'grammars' of images and methodological tools for analysis (see Jewitt 2009/2011), as well as with the limits of computational tools capable of dealing with the collection and annotation/transcription of large datasets of visual records (see for example Baldry and Thibault 2006; Bateman 2008). Indeed, one could argue that the purview of the linguist **is** the study of the verbal, rather than the visual text.

It is, however, not all bad news for the press photograph. First, significant progress has been made in recent decades in the linguistic analysis of visual images. This includes social semiotic approaches that have been inspired by Systemic Functional Linguistics (see, for example, Kress and van Leeuwen 1990/1996), which allow researchers to systematically investigate the meaning potential of images, including in the news storytelling process. Such approaches to the linguistic analysis of images will be introduced in Section 1.3 below and explored more fully throughout the remainder of the book. Second, current practices in news discourse (see Bednarek and Caple 2012a; Caple and Knox 2012), particularly in the digitally mediated online environment, have seen the emergence of the visual as a key participant in the news story. News images today tend to dominate the verbal text they accompany (as demonstrated in Figure 1.1) and in some cases the image itself may be the reason why a particular event makes it into the news, for example through the use of stand-alones (print news stories where the image dominates both the story and the page and is accompanied by a headline and caption text only: see Caple 2010b, Bednarek and Caple 2012a for examples). I have theorized such stories as 'image-nuclear news stories' and will refer to them as such throughout the remainder of the book (see Chapter 5 for a case study of such stories).

Other new practices emerging in the online environment can be seen in the 'Multimedia' sections of news organizations' websites (as

noted in Figure 1.1). Here, audiences can engage with galleries, videos, interactives, graphics or audio-slideshows that are often hyperlinked to (or embedded in) written news stories elsewhere on the website. Audio slideshows are automated and run from the first image to the last and often include music, ambient sound and voice-over from a reporter offering commentary on elements of the story (which may or may not be depicted in the corresponding images), while interactives consist of maps or images, where readers activate the revelation of information by hovering the cursor over these figures and thus navigate their own pathway through the text; graphics are additional tables and figures that are linked to a news story elsewhere on the website.

In addition, major world events (e.g. The Royal Wedding of Prince William and Kate Middleton in the UK in April 2011) are not only streamed live on news websites, but are then packaged up into shorter 'themed' units (like 'the balcony kiss', 'the vows', 'the wedding procession'), for audiences to re-live their favourite moments from the event. Other practices that are far less polished are also emerging where 'raw' (unedited) footage from an event is being released to the public without any verbal commentary (although often with original ambient sound). This seems to be associated more with breaking news events such as the protests on the streets in Bahrain, Benghazi or Tripoli (in February 2011) or with footage taken in the aftermath of natural disasters like the massive earthquake and tsunami in Japan in March 2011. The dissemination of these multimedia into contexts apart from the news is also being accelerated by the various mechanisms for sharing such data, for example through RSS feeds (Really Simple Syndication), *YouTube, Twitter, Facebook*, and other social media, thus offering even wider audience engagement with both the verbal and visual depiction of the news.

Further evidence of the importance of the visual in news storytelling is reflected in the fact that more and more employers are requiring entry-level 'journalists' to be multi-skilled in both verbal and visual storytelling (Tina Osman, National Learning Adviser for the Australian Broadcasting Corporation (ABC), 2009, personal communication). Some investigative journalism programmes, like *Dateline* on SBS TV in Australia, solely employ video journalists (VJs): in fact, *Dateline* has been lauded as a pioneer of video journalism, which it describes as 'the art of travelling alone on assignment to film and report stories... [using] small, lightweight cameras and minimal sound and lighting equipment' ('About the show' 2011). Such shifts in the industry are also being reflected in the now considerable offerings of courses in 'multiplatform journalism' by universities concerned with the future-proofing of would-be journalists.

Ultimately, in justifying why we should study photojournalism, it is probably best to simply allow the image to speak for itself. The rise of photojournalism and the position of the photographic image in the news media can be seen most clearly in the ways in which images have come to dominate both the page and the screen, as can be seen in Figure 1.2.

The ease with which images can now be incorporated into both paper- and screen-based news media along with the ease of image capture on a multitude of devices, means that more and more stories are likely to incorporate images in ways similar to those shown in Figure 1.2, and as Kobre (1980, p. 61) puts it, 'people want to see what they read about'. In this way, press photography can be viewed as a visual form of journalism, and as with other forms of journalism, the basic tenet for any photojournalist is to report human experience 'accurately, honestly and with an overriding sense of social responsibility' (Newton 2008, p. x). Thus, photojournalism is, and should be analysed as, a full partner in the retelling of news events.

1.3 How has photojournalism been studied?

The writing on press photography in the Journalism and Media Studies literature has focused in principle on the fact that the photograph is the 'most technically dependable means of representing visual reality' (Dondis 1973, pp. 69–70). This means that ideas like 'reliable witness' (Tirohl 2000, p. 335), 'testimonial to truth' (Lasica 1989, p. 25), 'seeing history' (Barnhurst and Nerone 2001, p. 176), 'truth function', 'proof' or 'record' (Bignell 2002, p. 96; see also Brennen and Hardt 1999) have dominated discussion of the function of photographs in the news. Press photography has also been studied with regard to ethics (see for example Lester 1991; Hoskins and O'Loughlin 2010) and bearing witness (see Zelizer 1998, p. 94 on the visual documentation of Second World War atrocities) where the role of the photographer is essentially viewed as witness or recorder, not actor (Price 1994, p. 16).

Some studies have attempted to call into question the objectivity/subjectivity of the photographic image. Most notable among this research is that of Barthes, who writes of the 'photographic paradox' (1977, p. 19) in the co-existence of two messages: the photographic analogue (without a code) and the art or treatment, i.e. the rhetoric of the image (with a code). Sontag (1977, p. 18) writes similarly of the photograph as a 'privileged moment'. Lister (1998, p. 9) examines the constructedness of the photographic image (cf. Schwartz 2012). More generally, writing on visual culture tends to focus on the political economy or ideological

Figure 1.2 Story packaging – the evolution of print news from text-dominance to image-dominance (various sources: *ABC*, *Sydney Morning Herald*, *Daily Telegraph* (AUS), *YouTube*, *Washington Post*)

impact that the use of press photographs has in the media (Rose 2003; Becker 2004; Newton 2008; see also Becker 1999 for an overview of perspectives on the study of visual culture). Studies in Critical Discourse Analysis have also researched the mediation of ideology in text and image (see for example the studies collected in Lassen, Strunck and Vestergaard 2006). Press photographs have also been discussed in terms of news values (see Hall 1981; Craig 1994; Bednarek and Caple 2012a, 2012b) and this issue will be attended to in Chapter 2.

Other research has concerned itself with stock photography from image banks and whether this is being used more and more on news pages (Machin and Niblock 2008). While this is certainly the case in advertising and advertorials (see Machin and van Leeuwen 2007), or in lifestyle sections of newspapers, I would argue that this is not yet common practice for news discourse. It is true that more and more photographs are being supplied by wire services such as AP, AFP and Reuters: for example in a research project examining 1000 press photographs published in an Australian broadsheet newspaper,[3] I found that more than 60 per cent of the images in this research project were sourced from the agencies listed above. However, such images are a far cry from image banks, which are essentially made up of generic images constituting a catalogue of clichés. That news stories could successfully deploy images that are no longer anchored in a particular news event is a theory that I believe has yet to be thoroughly tested. In my research into image-nuclear news stories, as well as in subsequent news image data collection in both print and online news contexts, all of the images have been captured within a discernible news context, making it unlikely that they would qualify for inclusion in image banks, or that images from image banks would be a suitable substitute.

In general, it seems that few in academia or in the industry itself (Zelizer 2004, p. 118, 2005, p. 167) share the same regard for stills photography as Storm (2008), who states in a radio interview that there is a power to still photography in the recording of the big news events of our time that is far superior to anything the moving image can produce. According to Storm, we remember the frozen, searing image because we have the opportunity to contemplate a still photograph for a long period of time. It becomes memorable, an iconic reminder of a news event. This, he suggests, is the power of the single **decisive** moment (Storm 2008). How press photographs are able to achieve such memorable status will be discussed in Chapter 4.

Another interesting area of research and practice is aesthetic journalism (Cramerotti 2009), which is seen as involving artistic practices in

the form of investigations of social, cultural or political circumstances (p. 21). Research outcomes take shape in the art context rather than through media channels and include the display of photographs and video. When talking about aesthetics in journalism, Cramerotti (2009) offers the following concept of aesthetics as:

> something other than a state of contemplation. It is rather the capacity of an art form to put our sensibility in motion, and convert what we feel about nature and the human race into a concrete (visual, oral, bodily) experience (p. 21).

This is a useful conceptualization of the interaction of aesthetics with audience experience, and one that I will return to in more detail and in relation to press photography in Chapters 2, 4 and 5.

Despite this ever-increasing body of research on the press photograph, certain areas remain vastly under-researched. These include the systematic analysis of the potential for meaning-making of the images themselves. This means moving beyond the referential by also concerning ourselves with the photograph's potential to engage a reader interpersonally, its ability to create an evaluative stance on the news (Caple 2009a), and to interact with the verbiage accompanying it in ways that create more meanings than may otherwise be permitted in so-called 'objective' news reporting (see Chapter 5). Another area that has remained under-researched is the systematic analysis of the press photograph's intersemiotic meaning potential as it combines with headlines, captions and other text on the news pages (cf. Machin and Niblock 2008, p. 245). As Becker (2004, p. 152) notes in quoting Bal (2003, p. 9), vision is 'synaesthetic', that is, 'when a reader looks at a newspaper photograph and reads the caption, meaning is constructed out of the two forms joined together; one cannot assign the "primary" meaning to one or the other' (Becker 2004, p. 152). I take up the analysis of intersemiotic relations in Chapters 5, 6 and 7.

To sum up this section: this book takes up the systematic analysis of the press photograph in its environment by offering a comprehensive semiotic analysis of the press photograph itself and in combination with the headlines, captions and story texts that accompany it. My approach falls within the Systemic Functional Linguistic-inspired social semiotic field and is introduced in Section 1.4 below. This will then be expanded upon in greater detail in the relevant chapters that make use of this approach to the qualitative analysis of images and text–image relations.

1.4 How can we study photojournalism?

The multisemiotic nature of news has been largely overlooked when it comes to linguistic analyses of news discourse. There have been many studies devoted to the linguistic analysis of verbal news storytelling. Some of these fall within the Critical Discourse Analysis paradigm (e.g. van Dijk 1988a, 1998b; Fowler 1991; Fairclough 1995; Richardson 2007), or other discourse-oriented approaches (e.g. Bednarek 2006); others come from within the Systemic Functional Linguistic tradition (e.g. Bell and van Leeuwen 1994; White 1997, 2000, 2006; Lukin, Butt and Matthiessen 2004; Feez, Iedema and White 2008; Scott 2008) and include an edited volume on journalistic voice (Thomson and White 2008); yet others come at news discourse from the sociolinguistic perspective (Bell 1991; Jucker 1992) and have provided invaluable insights into audience design. Corpus linguistic approaches examine large datasets (comprising millions of words) of news discourse and may compare these to other types of discourse (e.g. Biber *et al*. 1999, Bednarek 2008, Biber and Conrad 2009). Bednarek and Caple (2012a) provide a useful review of the many linguistic approaches to the analysis of news discourse and point to key references in each of these areas. When it comes to the linguistic/semiotic analysis of press photography, however, the landscape appears somewhat barren in comparison, despite calls for the urgent need to address the multimodal nature of news discourse (Macken-Horarik 2003, p. 2).[4]

In terms of the linguistic analysis of press photography, major contributions have come from a Systemic Functional Linguistic (SFL)-inspired social semiotic perspective, which is the perspective that will be taken up in this volume. Key research in this area includes Economou's (2006, 2008, 2010) extensive work on evaluative key in news images that are deployed in the *News Review* section of Greek and Australian newspapers. Economou not only argues the case for considering the large images, bold headlines, captions/credits, by-lines and sub-headlines as a distinct news genre, the 'stand-out' (2010, p. 176), but also states that in recontextualizing news images in the review context (as feature stories) they take on greater evaluative effect (2008, p. 253). I have also argued for the evaluative effect of press photographs that are deployed in another type of news story genre, the image-nuclear news story (Caple 2009a). As already noted, the image tends to dominate such stories and quite often there is an attempt at word–image play between the headline and the image through the use of puns or allusion to other discourses. In this way, the image and headline together generate a playful stance on

the events being reported in the story, which may act to position the reader evaluatively toward the reported events (Caple 2009a, p. 250). These stories will be explored in more detail in Chapter 5.

In relation to online news discourse, key advances in SFL-inspired social semiotic research have been made by Knox (2007, 2010), who investigates the role of thumbnail images in newsbites, the short headline-plus-lead-plus-hyperlink stories on newspaper website homepages. Again, the interpersonal engagement between news events and readers is enhanced through the use of thumbnail images, with the image functioning as a 'visual Hyper-Theme' (Knox 2010, p. 39). Caple and Knox (2012) also investigate the online news gallery as a site for new genres of multimodal news reporting and the extent to which such galleries exploit the semiotic potential of the web to tell stories in new ways. Chapter 7 will explore visual storytelling in the online environment in more detail. Other types of news discourse online, for example business news, have been explored by Tan (2011).

In an early case study, Macken-Horarik (2003, p. 2) argues the case for developing analytical tools capable of accounting not only for the complementarities of meaning distributed across words and pictures, but also for the relations that hold between words and pictures. Investigations of such intersemiotic relations are vital, she argues, because 'so much of political argumentation is writ large in media communication and depends for its effectiveness on visual data' (Macken-Horarik 2003, p. 1). In her own analysis of news reporting on asylum seekers for ideational meaning – the ways in which the participants in the text are represented both linguistically and visually – she found that techniques of generalization, essentialization and passivization in both the verbal and visual components of the story are deployed to reinforce the negative attitudes towards asylum seekers that were prevalent at that time.

Linguistic research into the role of moving images in broadcast (televisual) news discourse is also limited in its extent and such studies fall outside an SFL approach. Montgomery (2007) offers the most recent linguistic analysis of broadcast news that does take into consideration its visual component. Meinhof (1994) also investigates televisual news discourse and is one of the few researchers who has attempted to catalogue the relationships that hold between words and images as they are co-deployed in a television news bulletin. (Both of these approaches to the analysis of the visual in televisual news discourse are explored in detail in Bednarek and Caple 2012a.) Text–image relations will be investigated from a social semiotic perspective in Chapters 5, 6 and 7. For now, the focus shifts to the theoretical principles that underpin the analytical

approach taken in this volume, that is, a social semiotic approach. The review of the literature in Section 1.4.1 is necessarily limited to that which falls within the SFL-inspired social semiotic paradigm, as this is the informing theory that guides the analyses.

1.4.1 Multimodality, social semiotics and Systemic Functional Linguistics

In recent decades, there has been increasing interest in testing the extent to which existing linguistic frameworks that are typically applied to the analysis of verbal texts can be adapted to the analysis of other semiotic resources, such as gesture, music, mathematical symbols and images. This has led to key developments in the area of multimodality, which within the SFL paradigm has produced three major strands of analysis (Jewitt 2009/2011, pp. 29–37): social semiotic multimodal analysis (Kress and van Leeuwen 2001); systemic functional multimodal discourse analysis (SF-MDA) (O'Halloran 2004); and multimodal interactional analysis (Norris 2004). Such approaches argue that linguistic/semiotic frameworks need to move beyond verbal language to include other meaningful semiotic resources (Halliday and Hasan 1976; Hodge and Kress 1988; O'Halloran 1999; Martin 2001), and since the introduction of the seminal works on visual analysis by Kress and van Leeuwen (1990/1996) and O'Toole (1994), countless studies have begun to look beyond the verbal text to other semiotic resources that also contribute to the meaning-making process, not only in their own right but also in combination with other semiotic resources.

To give just a sample of some of this research, studies include those by O'Toole (1994) on sculpture, architecture, and paintings, Lemke (1998a, 1998b, 2002) on the notions of multimedia and hypermodality, van Leeuwen (1999) on music and sound, Martinec (1998, 2000a, 2000b) on action/movement, Ravelli (2000) and Stenglin (2004) on three-dimensional space, Macken-Horarik (2003) on multisemiotic news texts, and O'Halloran (1999, 2000, 2004) on mathematical discourses. More recent studies in multimedia have investigated the relationships between images, words and sounds in web-based documents. Knox (2007) has investigated visual-verbal communication in online newspaper homepages. Djonov (2007) and Zhao (2010) have worked extensively in the area of systemic functional hypermedia discourse analysis.

Another key area of interest in analysing multimodal texts is that of intersemiotic relations – the meanings that hold at the intersection of semiotic resources – where several key approaches have been identified. Royce (1998, 2002) offers a theory of intersemiotic complementarity

and bases his interpretation of ideational, or representational, meanings encoded in a multimodal text in high school science textbooks in lexical cohesion (after Halliday and Hasan 1985), including synonymy, antonymy, hyponomy, meronymy and collocation (Royce 2002, p. 194). Van Leeuwen (1991) looks at conjunctive relations both within and between the verbal and visual tracks in documentary film and television. Building on this work on conjunctive relations, Martinec and Salway (2005) develop their approach to componential cohesion in text–image relations by combining logico-semantic and status relations (Halliday 1985) with text relations (Barthes 1977). More recently, and combining SFL with Gestalt theories of perception psychology, Engebretsen (2012) examines the cohesion/tension nexus in multimodal cohesive relations.

Bodies of work are also starting to emerge that apply such approaches to intersemiotic relations as they appear in certain types of texts. For example, text and visual interactions have been studied in the context of advertising and marketing (see, for example, articles by O'Halloran and Lim Fei, Tan, and Hopearuoho and Ventola collected in the volume edited by Ventola and Moya Guijarro 2009). Other work examining image–text relations in the educational context include that by Chan and Unsworth (2011). My own work in this area as it relates specifically to the multisemiotic news story will be elaborated upon in Chapters 5, 6 and 7.

Key developments have also been made in the area of multimodal document transcription (O'Halloran 2004; Baldry and Thibault 2006; Bateman, Delin and Henschel 2007; Bateman 2008) using, for example, an XML annotation scheme for multilayered description of illustrated documents with complex layout. The Multimodal Analysis Laboratory Interactive Digital Media Institute (IDMI) at the National University of Singapore is also playing a key role in the development of digital technology for the analysis of multimodal texts (see O'Halloran 2008 for an overview of this technology). Collections of papers on diverse aspects of multimodality have also been published, including those by Ventola, Charles and Kaltenbacher (2004), Lassen, Strunck and Vestergaard (2006), Royce and Bowcher (2007), Jewitt (2009/2011), Ventola and Moya Guijarro (2009), and Bednarek and Martin (2010). Unsworth (2001) and Kress (2003), among others, have investigated multiliteracies in the school curriculum.

The common theme among this research is that the linguistic model underpinning it comes from the Systemic Functional Linguistic (hereafter SFL) paradigm. There are several reasons why SFL is particularly well placed as a theoretical model for the analysis of multimodal and

multisemiotic texts. This volume draws in particular on the following orientations of the theory:

1. SFL views language as one semiotic resource among many (Halliday and Hasan 1985, p. 4), which opens up the possibilities of including the meaning-making potential of semiotic resources such as photographs within the analytical framework of SFL. This also means that SFL provides one common set of analytical tools to analyse semiotic resources other than language not only in their own right, but also in their interactions intersemiotically and multimodally with each other.
2. SFL views semiotic resources in context. This means that any analysis also necessarily takes into account the social context in which the communicative event has been produced and is enacted.
3. SFL's metafunctional approach can be applied to the analysis of all instances of communication. The metafunctions suggest that there are three types of meaning-making that are inherent in all texts, regardless of mode. These are the ideational metafunction where our experiences are construed; the interpersonal metafunction, where our social relations are enacted; and the textual metafunction that describes the way that texts are constructed (Halliday and Matthiessen 2004).
4. SFL also makes use of system networks to demonstrate the relations that hold between the different features of a semiotic resource. The basic organizing principle of the system is that of choice, where structure is the outward form taken by systemic choices (Halliday and Matthiessen 2004, p. 23). Each system contributes to the formation of the structure of a semiotic resource and shows what meaningful choices have been made, each one seen in the context of what might have been meant but was not (Halliday and Matthiessen 2004, p. 24).

In this volume, the approach to the analysis of press photography that I take fits best within the social semiotic multimodal analytical paradigm (e.g. Kress and van Leeuwen 2006). Following the explanation of this approach by Jewitt (2009/2011, pp. 29–30), I use system networks to set out and describe available choices. I show how choices of visual semiotic resources can be used to communicate meaning, by examining the discursive construal of news values in press photography (see Chapter 2). As a former press photographer, I am also able to draw on my own professional experience in the shaping of visual signs and meaning, thus bringing to consciousness the role of the sign-maker in the process of news image-making. However, I do so only in the context

of my own work and experiences, and not to impose meaning on the practices of others. I have also looked to other approaches from within film theory and art history, which have offered insights into intersemiosis and cohesion between images (e.g. in online news galleries), as well as in relation to the compositional aspects of image-making (see Chapter 4). With regard to the analytical dimensions of the composition network that I have developed (as discussed in Chapter 4), this system has been generated from the analysis of images themselves rather than from a predefined system. Finally, since I am studying a particular type of image in this volume, the press photograph, I also see my theorizing as being deeply embedded within the news media context (see Bednarek and Caple 2012a for discussion of communicative context and news discourse). The specific analytical tools from within the social semiotic multimodal analytical paradigm will be introduced in each chapter alongside the texts for analysis. For now, I turn to the actual data that have been collected and analysed for this study.

1.5 Data collection

This book offers an in-depth treatment of the multisemiotic news story, from within the register of news discourse. It draws on several sources, including a collection of data that has informed the development of the analytical tools that are introduced in this book and the work of individual professional photographers used to exemplify these. One dataset consists of a collection of 1000 stories sourced from the *Sydney Morning Herald*, a metropolitan broadsheet newspaper that services Sydney and New South Wales in Australia. These are all stand-alones (in the professional rhetoric) or as I term them, image-nuclear news stories: where the image dominates (the story and often the page) and is accompanied by a headline and caption text only. There is no extended text with such stories. Figure 1.3 is an example of an image-nuclear news story.

These stories were collected between June 2004 and November 2006. I will briefly introduce this dataset in Section 1.5.1. I also draw on the work of specific professional press photographers who have allowed me to use some of their news photography to illustrate various concepts that will be introduced in later chapters (e.g. in relation to compositional meaning in Chapter 4). I will briefly talk about these photographers and their work in Section 1.5.2. Throughout the book I will also draw on authentic news stories in the form of case studies from both the paper-based and online context. These are sourced from contemporary (at the time of writing) news events reported in English-language news

The Sydney Morning Herald — smh.com.au Thursday, June 24, 2004 | News 11

Chechen carnage proves war is far from over

Kim Murphy in Moscow and Yuri Zarov in Vladikavkaz

Russian troops swept into three regions of the Caucasus on Tuesday on orders from President Vladimir Putin to "track down and destroy" Chechen insurgents who killed at least 57 people in one of the biggest displays of co-ordinated firepower in their 10-year war.

The attacks in the neighbouring republic of Ingushetia mocked Kremlin claims that it had ended the Chechen conflict. Fighters only briefly dismissed by the Kremlin as "bandits" and "pockets of resistance" engaged in a night-long firefight that left the streets of Ingush towns littered with bodies, wrecked military vehicles and burnt-out cars.

In the aftermath, Russian forces surrounded three Ingush towns on Tuesday and were also conducting anti-rebel roadblocks and passport checks in Chechnya and neighbouring Dagestan.

Officials offered differing casualty counts. The Ingush branch of the Emergency Situations Ministry said 59 people had died, while the regional Interior Ministry gave the figure as 47. NTV television reported.

Among the dead were 47 law enforcement officers or other government officials, said Ingushetia's acting interior minister, Ibrian Khamkhoyev.

A United Nations worker, Magomed Geragatsov, was killed in crossfire, UN officials said.

An estimated 300 to 500 rebel fighters were involved in the operation, which followed Chechen separatist leader Aslan Maskhadov's vow earlier this month to step up attacks.

For about four hours the militants controlled checkpoints along much of the 30-kilometre Ingush stretch of the Trans-Caucasus highway, the main route used by the Russian military in the region.

In a lightning visit to Ingushetia following Monday night's battle, Mr Putin said a regiment of Interior Ministry forces would be stationed there permanently, raising Moscow's troop commitment to the Caucasus.

The co-ordinated assaults on police and border guard facilities in the main Ingush city of Nazran and several smaller settlements was a graphic demonstration of Russian forces' vulnerability to guerilla fighters.

Coming just six weeks after the assassination of Chechen President Akhmad Kadyrov, the clash left no doubt Russia's plans to pull back federal forces from Chechnya and hold presidential elections in August is an extraordinary risk.

"The Chechen rebels have proved that this is not only a war in Chechnya, it's much more," said Alexei Malashenko, of the Carnegie Moscow Centre. "It is spreading across the Caucasus. It took place now in Ingushetia. It could take place next in Dagestan, or elsewhere. It means there is no frontier."

Thousands of Russian troops streamed into Ingushetia to search for the attackers, who were believed to have escaped into the woods along the Chechen border, over the mountains into Georgia or back to their home towns in Ingushetia itself. Mr Putin, meeting Ingush President Murat Zyazikov said the search must go on "as long as necessary".

Flags flew at half-mast and all entertainment in Ingushetia was cancelled until Friday to mark the official mourning period.

The Washington Post, Associated Press

FOCUS

Gypsies can sue IBM

A Swiss appeal court has cleared the way for Gypsies to sue IBM over allegations that the computer company helped Hitler's regime and others help the Nazis commit mass murder more efficiently, the plaintiffs' lawyer has said. The ruling was filed in Geneva because IBM's wartime European headquarters was in the city. The Gypsy group claims the office was IBM's hub for trade with the Nazis. - AP

Labour turns on Sharon

Israel's opposition Labour Party has filed its first no-confidence motion equally likely to wreck Government, with dooming the "suicide pact" it had provided it since the cabinet approved Prime Minister Ariel Sharon's plan to "disengage" from the Gaza Strip on June 6. Since approval of the plan, Labour had been relinquishing its opposition role and abstaining in censure motions. But that now appears to be at an end. - AFP

US offer on war crimes

The US has said it is willing to abandon the exemption for its peacekeeping troops from international prosecution over war crimes if it is granted for one more year. The US had previously vetoed to the United Nations Security Council a resolution for a further six-month year, but it can now call on the support of UN secretary-general Kofi Annan, who told the Security Council not to renew the exemption, citing the abuse of Iraqi prisoners by US forces. - AP

Ambush suspect held

A man suspected of participating in the 2003 killing of an Australian journalist and three others in Afghanistan has been arrested, Afghan state news reported. An Afghan intelligence official said the man was captured on Sunday near Surobi, about 80 kilometres east of Kabul. Cameraman Harry Burton was among those killed in an ambush between Kabul and Jalalabad. - AFP

North's nuclear gambit

North Korea was willing to give up nuclear weapons "in a transparent way" if the US ended its "hostile policy" towards Pyongyang, the North's envoy said, as six-nation talks on his government's nuclear program began in Beijing yesterday. The US previously rejected demands for a non-aggression treaty in exchange for the North abandoning nuclear development. - AP, Reuters

Warning on HRT

In the second such finding in a year, American researchers have said hormone replacement therapy does not ward off dementia when given to women aged 65 and older. Judith Salerno, of the National Institutes of Health, said women should use HRT at the lowest effective dose and for the shortest time necessary. The study appeared in the Journal of the American Medical Association. - Reuters

Natural remedies can be deadly: UN

Geneva: Traditional herbal medicines, complementary treatments and natural remedies could cause illness and even death if they were overused, misused or combined incorrectly with conventional medicines, the United Nations health agency warned yesterday.

The World Health Organisation have released guidelines for governments, agencies and consumers groups to educate the public about the use of products that are often freely available in supermarkets, and how to ensure they are receiving treatment from reputable practitioners.

Traditional medicine is used by 80 per cent of people in developing countries and is becoming increasingly popular in industrialised nations.

But public health authorities have received increasing numbers of reports about people suffering adverse reactions from complementary therapies or natural medicines.

"It isn't true that good traditional medicine is good for everybody all the time and in big quantities. This is a big mistake," said Vladimir Lepakhin, assistant director general of the WHO.

"Sometimes people suffer from using excellent quality products if they don't use them properly," he said.

In China, where traditional therapies are widely used alongside conventional medicine, there were almost 10,000 reports in 2002 alone, WHO said.

Studies in Norway found that unqualified acupuncturists had perforated patients' lungs, while there have been reports of jaundice caused by unqualified manual therapists.

Some herbal remedies hinder Ma Huang can cause heart failure, while Ginkgo biloba is known to cause bleeding. Some sufferers have suffered severe bleeding during operations because they failed to tell their doctor they were taking the herbal medicine, WHO said.

The popular Chinese cure ginseng could affect hormonal balance, while even vitamins could be dangerous if taken in excess, Dr Lepakhin said.

Dietary supplements could also be dangerous in some situations and for some people, he added. "If they contain very active biological substances, they should be taken very carefully."

The stimulant ephedra – taken to aid weight loss and boost sports performance – has been linked to at least 155 deaths in the US. It had been freely available in convenience stores until it was banned in April. Australian News

Give the lady a big hand

A visitor to the Contemporary Art Museum in the Frenchcity of Lyon looks at a sculpture by Chinese artist Sui Jianguo that represents the arm of Mao Zedong. Photo: AFP/Joel Saget

Book has happy ending for Schroeder

Berlin: The German Chancellor, Gerhard Schroeder, has won a legal battle to stop the publication of a novel which he says depicts his assassination by a failed businessman.

Copies of *The End of the Chancellor – the Final Liberating Shot* were being recalled from bookshops yesterday.

A court in Hamburg ruled that the book "threatened to increase the risk to Mr Schroeder's life" by inspiring copycat killings.

The book, written under the pseudonym Reinhard Lauterstein, allegedly by a political opponent, involves a shemale who shoots a fictional chancellor outside the main railway station in Hanover – Mr Schroeder's home town – in revenge for political decisions which he believes have ruined his life.

Mr Schroeder's spokesman, said the book amounted to a "serious breach of his personal rights" because it described his murder. The book's publisher, Bertel, denounced the ruling as unfounded and said it was unfair because the book does not name Mr Schroeder.

Two months ago Bertel was forced to change the book's cover because, Mr Schroeder's lawyers argued, it depicted a bloodied image of a man who resembled him.

Mr Schroeder's popularity has slumped as a result of his government's attempts at reforming the job market and ailing welfare system. Last month at a political rally he was slapped on the face by an unemployed teacher, who said Mr Schroeder should be "made to pay" for his policies.

The Chancellor and his cabinet members are resisting a stream of hate mail and have had death threats over the past few months. Protesters regularly try to demonstrate outside his house.

Mr Schroeder is the most intelligence chancellor in Germany's history. Two years ago, under pressure from his wife, Doris, a former tabloid journalist, he successfully secured a court injunction preventing anyone from saying he dyed his hair. The Telegraph, London

Gerhard Schroeder ... Germany's most litigious chancellor.

I'm a hapless hen, get me out of here

Paris: The company that supplied the animals for *Celebrity Farm*, France's most popular reality TV show, is suing the producers because its trainer died.

Arty Fraisse, which provided chickens, goats, ducks and rodents to a small pool for the program, said on Tuesday it had not been allowed to look after the birds and animals properly and was risking legal action.

"There was a total lack of respect for the animals," said its managing director, Alain Ballard. "We asked for special equipment to transport them; it was refused. We warned of problems months ago; nothing was done."

According to *Le Parisien* newspaper, 18 hens and a duck died on a single day in April when they were released into a studio coated with a non-slip floor surface of sand and glue that proved to be highly toxic for birds.

In May the show's mascot, a crested pied cockerel, was crushed when a production assistant accidentally heard a bale of hay on to it. Another hen died when it strayed too close to a high-powered studio lamp, and the pony had to be treated after it fell down the stairs.

The successful first series of *La Ferme Celebrités* ended last week. Based on the UK show *The Farm*, it starred 14 B-list French celebrities – actors, TV personalities, has-been singers, former models and a one-time beauty queen. They were locked in a remote farmhouse for 70 days without running water, electricity or phones and obliged to milk cows and goats, clean sheep, and help farm animals give birth.

The program drew audiences of more than 8 million, despite complaints from angry farmers who tried on several occasions to break into the set and halt filming on the grounds that the show was "degrading and insulting" to France's rural community. The Guardian

2008). Circulation figures for September 2011 stand at approximately 190,000 for weekdays and 315,000 for the Saturday edition, while readership figures are 731,000 on weekdays and close to 1 million on Saturdays (Audience 2011).[6] A critical aspect of audience figures is the type of audience that is reached. The AB reader, of the professional, highly-educated and thus more likely to be highly-remunerated sector, is specifically targeted by the *Sydney Morning Herald* for its advertising potential.[7] The AB readership figures for June 2011 stood at more than 42 per cent of all readers (Readership profile 2011), which, the *Sydney Morning Herald* claims, is more than 258,000 more than their competitor newspaper, the *Daily Telegraph* (Audience 2011).

The image-nuclear news story corpus (hereafter INNSC) was systematically collected from June 2004 to November 2006, during which period every image-nuclear news story in the *Sydney Morning Herald* was collected (see Table 1.1 for the total numbers by month and year of collection). Overall, a total of 1000 stories were logged and analysed.[8]

As can be seen in Table 1.1, 2005 was the most prolific year in which the *Sydney Morning Herald* made use of the image-nuclear method of packaging stories, with a total of 506 stories. In the first three months of 2005 alone, 161 image-nuclear news stories appeared on the news pages of this newspaper, an average of two per day. The fall-off in the number of stories that were presented as image-nuclear news stories from 2006 onwards was explained by Peter Kerr (Commissioning Editor and former Foreign Editor at the *Sydney Morning Herald*) to have resulted

Table 1.1 The total number of image-nuclear news stories collected and analysed by month and year

	2002	2003	2004	2005	2006
January				53	22
February		2	1	47	23
March		1	2	61	23
April		3		34	19
May		3	1	45	13
June		6	19	32	20
July			23	52	24
August		1	26	38	16
September		2	40	42	22
October		2	49	26	21
November	1	1	46	36	24
December	1	1	36	40	
Totals	**2**	**22**	**243**	**506**	**227**

from a mandate by the then Editor Alan Oakley, who wanted less of the flippant headlines that appeared on these stories and more stories that responded to news demand, including more military stories and images of Third World issues (2006, personal communication). This did not, however, signal the end for such stories in this publication and they continue to appear in the newspaper on a regular basis.

Information about the stories collected for analysis in this research project is stored in an electronic relational database management system, *Microsoft Office Access*.[9] This program was used because it is compatible with other Microsoft Office products such as Excel where the data could then be further analysed and displayed in graphs and tables. Both the general quantitative data on the corpus and the qualitative image and intersemiotic analyses are collated in this database. Queries (or requests to perform actions) on the data in the tables allow for analysis to be conducted not only on one particular piece of information collected but also between the data collected. For example, I am able to count the number of stories in the 1000-story corpus that are defined as 'hard news' reportage. I can then take just the hard news stories and count how many of these also construe news values. So questions such as 'how many "hard news" image-nuclear news stories deal with elite persons?' or 'how many "hard news" image-nuclear news stories depict negative elements and elite persons?' can easily be answered through building queries. This also means that any number of questions or combinations of questions can easily be answered as long as the information has first been inputted into the database. The results of both the quantitative and qualitative analyses that have been carried out on this news story corpus will be explored throughout the remainder of this book.

1.5.2 Images provided by professional photographers

Three professional photographers, two of whom are former colleagues, have agreed to provide some of their news photographs for use in this book.[10] I have used these images for illustrative purposes only, specifically when discussing the analytical tools that I introduce in this volume. Between them, these photographers have more than 80 years of experience working both as freelancers and as staff photographers at major news publications in the UK and Australia. Hattie Miles has been working in the news media industry for nearly 30 years and has been a staff photographer at several UK news organizations, including *Newsquest*, *Newscom*, *Southern Newspapers* and *Senews*. She currently freelances for national and regional magazines and newspapers and clients include: *Amateur Gardening* magazine, Archant's series of county magazines, the

Daily Echo Bournemouth and *Friday* magazine in Dubai. Another former colleague and mentor, Allan Williamson, has close to 40 years' experience as a press photographer. Like most press photographers in the UK, Allan completed the National Certificate for the Training of Journalists (NCTJ) before taking up a position with the *Lichfield Mercury*, where he worked as Chief Photographer for 30 of the 36 years he was employed there. Allan is also a highly decorated photographer and has won close to 40 national and regional awards for his work, including four Gold Newspaper Society Awards for Best UK Free Weekly Press Photographer of the Year in 1994, 2004, 2007 and 2008. His work has also been commended by world-renowned photographer the late Lord Lichfield, who paid this glowing tribute to Allan's photographic skills in the foreword to Allan's 2003 publication documenting 30 years of press photography in the city of Lichfield:

> In a remarkable 30 years with the Lichfield Mercury Series, Allan Williamson has proven to be one of the finest exponents of his craft. From a new angle on the routine event to a stunning close-up drama that makes far reaching headlines, his professionalism, enthusiasm and passion has shone through in everything he has done. (Lichfield, cited in Williamson 2003, p. 1)

Australian freelance photographer Cameron Laird runs his own photography business in Queensland, Australia. He began his career in the news media industry in 1997 working for Queensland newspapers, the *Courier-Mail* and the *Sunday Mail* (owned by News Limited). Today, he freelances for all of the major Australian metropolitan newspapers as well as for the *Daily Mail* in the UK. In 2010, Cameron won his first national award for press photography – a Nikon-Walkley Award – for his portrait of 'maverick' Australian MP Bob Katter.

All three photographers have first-hand experience of the remarkable changes that have swept through the newspaper industry in recent decades and all have succumbed to the radical reshaping of the ways in which newsrooms are now staffed. This means that all three now derive their primary income from freelance work. Each of these photographers has been very generous in allowing me to publish their work in this volume.

The work of these three professional photographers has been used to illustrate the analytical frameworks introduced in this volume. I have then drawn on other published news photographs in the form of case studies, in order to demonstrate the kinds of analyses that can be

conducted using these frameworks. The case study 'Iraqi insurgents' in Chapter 6, for example, is a study of text–image relations in newspaper-based publications: the *Australian*, the *Daily Telegraph* (Australia) and the *Sydney Morning Herald*. Here we can see how three stories in three publications make use of the same photograph in very different ways. In each case, the image relates to the headlines, captions and body text around it in quite disparate ways, and the implications of these relations are related to the ways in which these newspapers engage with a particular type of audience. Another case study in Chapter 7 examines three online news galleries for the kinds of cohesive relations that are established between sequences of images and demonstrates that this is a far from stabilized news storytelling practice. The galleries are sourced from www.dailytelegraph.com.au, www.nytimes.com and www.smh.com.au. Unfortunately, the prohibitive fees associated with securing copyright permission to reprint the images here mean that I am unable to show the galleries in this volume. See Note 3 in Chapter 7 for permanent links to the galleries online.

1.6 Structure of the book

Chapter 2 deals with news values in press photography. News values are an area of research in news discourse that has attracted a lot of attention across many decades. However, the vast majority of this research has focused on the representation of newsworthy events in **words** rather than through **photographs.** In an attempt to address this imbalance, Chapter 2 focuses quite specifically on the construal of news values in press photographs. It does this from the perspective of the discursive construal of news values in multisemiotic news discourse (developed by Bednarek and Caple 2012a).

Chapter 3 examines news images from an SFL-inspired social semiotic perspective, which aims at getting at the meaning potential of the photograph. Such a functional approach to image analysis (see Kress and van Leeuwen 1990/1996) suggests that images may be viewed simultaneously through three different lenses (or metafunctions). These three perspectives allow the analyst to examine the 'what' of the image (how reality is naturalized in the image), the 'who' of the image (how the image enacts social relations), and the 'how' of the image (how the image is organized). In Chapter 3, I also point to criticism of the compositional aspect of this approach, especially in relation to press photography, which leads on to discussion of an alternative approach to the analysis of composition in press photography in Chapter 4. This chapter also

discusses aesthetic value in press photography, particularly in relation to compositional factors.

The next three chapters (5, 6 and 7) take up the analysis of text–image relations, an aspect of the study of news discourse that has received the least attention in the academic literature. Chapter 5 discusses text–image relations in a particular kind of news story, the image-nuclear news story, where the image takes on a central role in the storytelling process. Intersemiotic relations that hold between image, heading and caption text are explored in this chapter. Chapter 6 then widens this discussion of intersemiosis to include images that appear in other types of news story, examining both how images relate to different sections of the news story text and how such relations may be described in terms of the functional structure of the news story. Chapter 7 takes on yet another type of news story, the online news gallery, where several images in a sequence are used to tell a story. Here, the focus shifts to intrasemiotic relations: the ways in which images in a sequence relate to each other, visually (between images) and verbally (between caption texts), as well as intersemiotically as image-verbiage complexes. Finally, Chapter 8 concludes the discussion of press photography by examining the ways in which the news media industry is developing new ways of engaging audiences through the multisemiotic news story in the online environment.

1.7 The aim of this book

The aim of this book is to place the press photograph at the centre of the analysis of news discourse. News photographs are full partners in the relay of news and deserve to be analysed as such. Researchers who are interested in the systematic analysis of multimodal news story texts should be able to take from this volume a set of tools that will at least get them started with this analysis.

2
News values and the multisemiotic news story

2.1 Introduction

As events unfold in the real world, some of them will be reported in the news media and some of them will not. What takes an event into the news has been described by Galtung and Ruge (1965) as a threshold which an event has to cross before it will be registered as news. This threshold has been theorized in Media Studies as 'news values'. As Bednarek (2006, p. 18, italics in original) points out: '[n]ews values explain what makes news. They are of great importance in deciding *what* gets covered and *how* it gets covered, i.e. concerning the selection and presentation of news stories.' Brighton and Foy (2007, p. 1) also state that news values '… give journalists and editors a set of rules – often intangible, informal, almost unconscious elements – by which to work, from which to plan and execute the content of a publication or broadcast.' Such views are also supported through recent ethnographic research, which suggests that news values 'govern each stage of the reporting and editing process' (Cotter 2010, p. 73). Prevalent in most research is an emphasis on news values as codes, rules, criteria or beliefs held and applied by news professionals. Also prevalent in the research on news values is the primary focus on news values in relation to **words** rather than **photographs.** However, news photography has also been shown to relate to news values (Hall 1981; Craig 1994; Caple 2009b; Bednarek and Caple 2012a). This chapter, then, explores the literature on news values as they have been discussed to date in relation to both words and images, and then turns to the perspective developed by Bednarek and Caple (2012a, 2012b) – the discursive construal of news values in multisemiotic news discourse – examining this approach in relation to the construal of news values in press photography. To exemplify the construal of news values

in images, I have drawn on a range of published images from both print and online news publications, as well as on the work of professional photographers, Cameron Laird and Allan Williamson.

2.2 Exploring news values[1]

Considerable attention has been given to discussions of news values in relation to the representation of newsworthy events in words (see for example, Tuchman 1978; Hartley 1982; Ericson, Baranek and Chan 1987; van Dijk 1988a; Tiffen 1989; Fowler 1991; Bell 1991), with the most notable being the early work by Galtung and Ruge (1965). Definitions of news values are wide-ranging, as are the criteria that may be considered news values (see Table 2.1). For example, news values have been variously defined as:

- the **criteria** or **rules** that news workers apply to determine what is 'news' (Bell 1991, p. 155; Richardson 2007, p. 91; Brighton and Foy 2007, p. 1);
- 'the (*imagined*) **preferences** of the expected audience' (Richardson 2007, p. 94, italics in original, my bold) about what is newsworthy;
- the **values** by which events or facts are judged more newsworthy than others (Galtung and Ruge 1965; Hartley 1982; Fowler 1991; Tunstall 1996) shared both by producers and audiences of news discourse (van Dijk 1988a, p. 119);
- the **qualities/elements** that are necessary to make a story newsworthy (Cotter 2010, p. 68).

What is common to these definitions is the idea that news values determine what makes something worthy of being reported as news, that is, *newsworthy*. Along with this variety in definitions is the variety in the concepts that are considered news values. Some of this complexity is captured in Table 2.1.

However, if we look in more detail at these lists of news values in Table 2.1, the kinds of concepts that are listed as *news values* are clearly not of the same kind (see also Harcup and O'Neill 2001). For example, according to Bell's (1991) classification, there are three classes of news values: (1) values in news actors and events, (2) values in the news process, (3) values in the news text. Each of these point to different stages in the news gathering, writing and editing process, and appear to include other factors in the news cycle, such as production or market/economic constraints. As Cotter (2010) notes, factors **other than**

Table 2.1 Some conceptualizations of news values

Author(s)	News values
Galtung and Ruge (1965)	1. **News values that are culture-free** *frequency, threshold, meaningfulness, consonance, unexpectedness, continuity, composition* 2. **News values that are culture-bound** *reference to elite nations/people, reference to persons, reference to something negative*
Bell (1991)	1. **News values in news actors and events** *negativity, recency, proximity, consonance, unambiguity, unexpectedness, superlativeness, relevance, personalization, eliteness, attribution, facticity* 2. **News values in the news process** *continuity, competition, co-option, composition, predictability, prefabrication* 3. **Values in the news text** *clarity, brevity, colour*
Conley (1997)	1. **Core news values** *interest, timeliness, clarity* 2. **Standard news values** *impact, conflict, timeliness, proximity, prominence, currency, human interest, the unusual*
Brighton and Foy (2007)	**The new news values** *relevance, topicality, composition, expectation, unusualness, worth, external influences*

newsworthiness may influence the production of news. These include: 'availability of space, the amount of news occurring on a particular day, a balance or mix of types of news [...], the time to deadline [...], day of the week [...], the audience or readership [...] and the focus [...] of the news outlet' (Cotter 2010, p. 80). Bednarek and Caple (2012a, p. 41) separate these factors into different categories. They suggest that factors such as brevity or clarity are 'more like general characteristics demanded of a news story in order to be included' and they term these 'values' '*news writing objectives*' (Bednarek and Caple 2012a, p. 41). Other factors that impact on the selection of news, such as continuity, competition and those suggested by Cotter (2010, p. 80), are considered '*news cycle/market factors*' in Bednarek and Caple's terms (2012a, p. 41). What remains, then, is the idea that *news values* pertain quite specifically to 'the events as reported in news stories and to the news actors involved in the events as reported in the news story' (Bednarek

and Caple 2012a, p. 42). In their view, these are the values that make the story newsworthy and include, but are not limited to, Negativity, Timeliness, Proximity, Prominence, Consonance, Impact, Novelty, Superlativeness, Personalization, and Aesthetics. Table 2.2 summarizes these news values.

Table 2.2 News values as construed in news events and news actors

News value	**Definition**
Negativity	*the negative aspects of an event*
Timeliness	*the relevance of the event in terms of time*
Proximity	*the geographical and/or cultural nearness of the event*
Prominence	*the high status of the individuals (e.g. celebrities, politicians), organizations or nations involved in the event, including quoted sources*
Consonance	*the extent to which aspects of a story fit in with stereotypes that people may hold about the events and people portrayed in it*
Impact	*the effects or consequences of an event*
Novelty	*the unexpected aspects of an event*
Superlativeness	*the maximized or intensified aspects of an event*
Personalization	*the personal or human interest aspects of an event*
Aesthetics	*the beauty or aesthetic quality of an event*

The news values listed in Table 2.2 are also key to Bednarek and Caple's (2012a) conceptualization of the discursive construal of news values in words and images, and this approach will be explored in relation to news images in Section 2.5 below. Here I will briefly explain each of the news values in Table 2.2, following the way in which they were originally conceptualized in Bednarek and Caple (2012a).

Negativity: negative aspects of an event

News stories very frequently concern 'bad' happenings such as conflicts, accidents, damage, injuries, disasters, or wars. Negativity is therefore sometimes called 'the basic news value' (Bell 1991, p. 156), and a common adage by journalists is 'if it bleeds, it leads'. On the other hand, good news also occurs, for example the downward trend of malaria as detailed in the World Malaria Report 2010, which featured in news stories throughout the English-speaking world (e.g. Malaria control 'best in decades': WHO, CBC News (2010). Feez , Iedema and White (2008, p. 72) argue that newsworthiness is in essence about reporting

both 'destabilizing' (negative) and 'stabilizing' (positive) events. Conboy also mentions the 'feelgood' stories of the popular press (Conboy 2002, p. 174) and we can find 'alternative' newspapers such as *Positive News* (http://www.positivenews.org.uk, last accessed 21 September 2011) that emphasize the positive over the negative.

Timeliness: the relevance of the event in terms of time
More recent events are often more newsworthy: 'the best news is something which has only just happened' (Bell 1991, p. 156). But timeliness may also mean that particular seasonal events are newsworthy, such as stories about Christmas shopping in the pre-Christmas period. Given that timeliness in general is about how an event is temporally relevant to the reader (as opposed to, say, culturally relevant, see Proximity), Timeliness can be associated with aspects of an event that only just (e.g. yesterday) happened, that are still ongoing (e.g. breaking news) or that will happen in the (near) future.

Proximity: the geographical and/or cultural nearness of the event
What is newsworthy usually concerns the country, region or city in which the news is published. As Rau puts it in the context of Australian news, in terms of news value 'one person dead in Australia equates to fifty in Britain and 500 in a developing country' (Rau 2010, p. 13). Britain is more newsworthy in Australia than in some other countries because of its history, as well as the similarity of the cultures – what Galtung and Ruge (1965) call 'meaningfulness' (see also Bell 1991, p. 157). In the US, the journalistic community 'prioritizes "local" news over international or other types of *cognitively distant* news' (Cotter 2010, p. 49, italics in original). So Proximity includes both geographical and cultural nearness.

Prominence/eliteness: the high status of the individuals (e.g. celebrities, politicians), organizations or nations involved in the event, including quoted sources
Stories about 'elite' individuals or celebrities are more newsworthy than stories about ordinary people, and sources that are affiliated with an organization or institution or are otherwise officially recognized authorities are preferred over others: 'The more elite the source, the more newsworthy the story' (Bell 1991, p. 192). Prominence of sources is sometimes given its own news value label, Attribution.

Consonance: the extent to which aspects of a story fit in with stereotypes that people may hold about the events and people portrayed in it
Aspects of a story become newsworthy if they tie in with the stereotypes that people hold (e.g. about a certain news actor such as Kim Kardashian and her typical behaviour). This can also relate to people's

stereotypes about organizations, institutions or countries: Richardson (2007, p. 93) mentions a study by the Glasgow Media Group that showed that the coverage of television news about developing countries focused on negative events such as war, terrorism, disaster and conflict. While this kind of reporting may be in line with the general news value of Negativity (see above), it might also be interpreted more critically as presenting a narrow, preconceived view of these countries.

Impact: the effects or consequences of an event
The effects or consequences of an event are aspects of a story that are also newsworthy, especially if they involve serious repercussions or have a more global impact, rather than only minor consequences. Environmental stories frequently feature descriptions and images of the (negative – see Negativity) effects of environmental happenings (Bednarek and Caple 2010, 2012b). Aspects that can be seen to affect the audience's lives, that are 'relevant' (van Dijk 1988a, p. 122) to them, are especially newsworthy (Bell 1991, pp. 1578).

Novelty/deviance/unusuality/rarity/surprise: the unexpected aspects of an event
News stories are frequently about happenings that surprise us, that are unusual or rare. News workers may even specifically label certain content in such a way: for example, a Reuters online news gallery might be titled 'Strange and unusual' (http://www.reuters.com/news/pictures/slideshow?articleId=USRTXVSQ1#a=1, last accessed 21 December 2010); the website of the UK tabloid the *Daily Mirror* features a news sub-section called 'Weird World' (http://www.mirror.co.uk/news/weird-world/, last accessed 21 December 2010). *mX*, a daily freesheet in Sydney, Australia, has a regular section called 'What in the weird'.

Superlativeness: the maximized or intensified aspects of an event
Generally speaking, the news value of Superlativeness says that the bigger, the faster, the more destructive, the more violent, the more famous ... the more newsworthy something is. Thus, news stories usually focus on maximizing or intensifying particular aspects of an event, say the amount of people it involved, the consequences it has or might have, the numbers mentioned, the size of things, the force of actions, the intensity of behaviour, and so on.

Personalization: the personal or human interest aspects of an event
News stories that are personalized attract audiences more than the portrayal of generalized concepts or processes. For example, a science story

can be made more newsworthy if it directly impacts on a news actor who is willing to tell their story. Eyewitness accounts, e.g. of survivors, also clearly increase news value. Personalization is thus about the many ways in which a human face is given to the news.

Aesthetics: the beauty or aesthetic quality of an event
Fairclough suggests that the words and images of our politicians and company leaders are increasingly 'designed ... for aesthetic effect' (2003, p. 183), which means that the aesthetic quality of a news event can also be emphasized, especially in the photographs. Press calls may be carefully choreographed to include a specific impressive backdrop, and this asetheticization of an event by media consultants and spin doctors would then be reflected in the images captured at these events. Photographers are also concerned that the images that they produce are well balanced (see Chapter 4 for further discussion) and this can also lead to them being valued for their aesthetic quality. In Section 2.5 I will explore in greater detail this idea of Aesthetics as a news value, but first I will review the limited research that has been conducted on the relationship between news values and press photography.

2.3 News values and press photography

If news photographs are to be viewed as partners (see Chapter 1) in the relay of news, then they too must be able to relate to news values. Two key studies (Hall 1981 and Craig 1994) have examined news photographs and their relation to news values. In this section, I shall review these approaches, the analyses of news images from Craig's study of two Australian publications, and my own analysis of press photographs following Craig's categorization of news values.

Early theorization of the determinations of news photographs comes from Hall (1981). According to Hall (1981, p. 231), the news value of the photographic sign is the elaboration of the story in terms of the professional ideology of news, which it achieves through the *connotative force* that is carried in the news photograph. This has been theorized by Barthes (1977, p. 19) in terms of the denotative and connotative aspects of the photographic image. According to Barthes (1977), images exist on two levels: the first of these is the denotative level, or the goings on or happenings in the image. Denotative meanings are articulated through what is presented in the image in terms of the represented participants, the activities they are engaged in and the circumstances or locations where these activities are taking place. The other level, the connotative,

is described as the art or treatment of the image. The photograph, as Barthes puts it, is 'an object that has been worked on, chosen, composed, constructed, treated according to professional, aesthetic or ideological norms' (1977, p. 19). It is this professional treatment of the image that Hall refers to as contributing to its connotative force and hence news value. For Hall, news values in the press photograph include the unexpected, dramatic, recent event concerning a person of high status (Hall 1981, p. 231). More recently, Craig (1994, p. 198) has suggested that while press photographs can and do confirm the newsworthiness of the story they accompany, they may also perform specific functions, often in opposition to the functions of the news stories. In a study of the use of press photographs in two Australian publications, the *West Australian* (a Perth-based metropolitan broadsheet newspaper) and the *Australian*, a national broadsheet newspaper, Craig detects five news values at work in press photographs: reference to elite persons, composition, personalization, negativity and conflict/dramatization. Table 2.3 summarizes the results of his analyses of these news values in the two publications.

According to Craig (1994, p. 190), elite people, such as politicians, scientists, lawyers and celebrities, attract media attention because their actions are more consequential and because they serve a representative function. On the other hand, ordinary people tend to make it into the news because they have done something extraordinary and thus attract more human interest value. This then, according to Craig's (1994) conceptualization of news values in press photography, means that photographs of the ordinary citizen are often used to counterbalance a lead story that deals with an elite person – which was clearly more prevalent in the metropolitan newspaper than in the national newspaper in Craig's study (Table 2.3). Composition, according to Craig, involves visual appeal and page design. He suggests that the newsworthiness of a story is enhanced by its difference from an adjoining story, with the result that news editors strive to establish a balance between hard news and soft news on the page (Craig 1994, p. 191) through their judicial use of photographs. Hall (1981) suggests that personalizing the response to an event involves 'the isolation of the person from his relevant social and institutional context, or the constitution of a personal subject as exclusively the motor force of history' (Hall 1981, cited in Craig 1994, p. 193). By using photographs of individuals in news stories, this can serve to position them into particular relationships with other groups or institutions (Craig 1994, p. 196).

Negativity, as noted above, is an important news value, and while bad news stories are often accompanied by press photographs, they are usually

Table 2.3 News values analysis (following Craig 1994) in press photographs in the *West Australian* and the *Australian*

News values	**Summary of findings**	
	West Australian	***Australian***
Reference to elite persons	more human interest photographs, with an emphasis on photographs of ordinary people in opposition to news stories about elite people	more photographs of the professional elite and political figures. Photographs of ordinary people were mostly of victims or people who had done something special
Composition	use of human interest photos to offer balance between the hard news lead story and other stories on the page; also used to break up the page to make more visually appealing	photographs used to personalize and contextualize a hard news story
Personalization	both newspapers included images of elite persons for 'existential' reasons, detailing the significance of their presence in Australia. Images of ordinary citizens included both those of individual victims of crime as well as images that positioned individuals in a metonymic relationship to larger and more powerful groups	
Negativity	an almost equal balance between the number of photographs representing good and bad news	significantly more photographs of positive news stories
Conflict/ dramatization	both newspapers tended to show images of the aftermath of disasters or show the injuries sustained by individuals after an event. The proportion of static portrait shots to action shots also greatly differed, supporting the notion of there being a focus on the static and posed in press photography	

of the aftermath of a disaster or crime, or show the injuries sustained as a result of violent behaviour. According to Craig, 'positive news stories are more likely to be represented visually with press photos … function(ing) to divert and entertain readers from "hard" news stories, presenting them with images of people like themselves' (Craig 1994, p. 197). Some of this has to do with timing, i.e. when a photographer eventually arrives at the scene of an incident, although this is changing considerably now with the rise of citizen journalism and the willingness of the victims of

crime to photograph/film themselves and each other. But a significant limitation to the use of graphic images concerns the ethical and moral challenges surrounding the use of such images, and/or sanitized versions thereof, depicting suffering, violence and even death, which is widely discussed in Media/Cultural Studies contexts (see for example Zelizer 1998, 2004; Sontag 2003; Hoskins and O'Loughlin 2010).

As noted above, I have also investigated news values in a dataset of 1000 press photographs published in the *Sydney Morning Herald*, the highest circulation metropolitan broadsheet newspaper in Australia. While this involved a particular type of news story genre, the image-nuclear news story (see Figure 1.3 in Chapter 1 for an example of this news story genre), which limits the generalizations that can be made in relation to news photography in general, it is worth recapping the results here, as this study led me to consider Aesthetics as a news value. It is also important to note that in this study I initially followed Craig's conceptualization of news values; hence the reason why not all of the news values explored in Section 2.2 above are included here. Table 2.4 summarizes the findings of this analysis.

It is clear from these findings that the key news values of Personalization,[2] Negativity and Conflict/dramatization (following Craig's definitions) do not feature prominently in the press photographs commonly used in these image-nuclear news stories. Since the stories analysed in this study can be predominantly (85 per cent) classed as oriented to soft news (or human interest) compared to 15 per cent dealing

Table 2.4 News values in image-nuclear news stories

News values	**% from the corpus***
Personalization	9
Conflict/dramatization	10
Negativity	14
Reference to elite persons	33
Proximity	38**
Timeliness	66**
Aesthetic appeal	98

*The percentages in this table do not add up to 100 as each photograph has the potential to relate to more than one news value at a time. For example, images that depicted Negativity were also likely to relate to Conflict/dramatization.

**The news values of Timeliness and Proximity were assessed by looking at both the visual and verbal text (caption) that accompanied the images.

with hard news events, this clearly correlates with the images relating to Negativity (14 per cent). Furthermore, only 33 per cent of the photographs depict elite persons, including world political/business/religious leaders and figures from the world of popular culture, including film/TV/literary/music stars. Given the relatively low scores of this dataset on these key news values, I decided to include an additional analysis of Timeliness and Proximity.

These news values (Timeliness and Proximity) are not mentioned by Craig in relation to press photography – possibly because time and place may sometimes be difficult to determine in the photograph alone. However, since news photographs never appear in newsprint without accompanying verbal text, it is possible to investigate when and where news events take place by also looking at the captions. In examining the image-nuclear news stories in my dataset, I found that 66 per cent of the stories chronicle events that had occurred in the last 24 hours.[3] The remaining 34 per cent involve events that do not specify any relation to time. Such events are commonly described as 'filler' type stories, which can be held over for several days or weeks to fill a space in the newspaper during slow news periods. For newspapers, Timeliness is an important consideration in whether or not to report on a particular news event. Some stories have a specific 'use-by date', and if they have already been covered on television, the radio, or on the internet, this will impact on the decision to then publish them in the newspaper. It will further impact on the format in which they will appear (a point that I take up in the discussions in Chapter 5). As far as Proximity is concerned, only 38 per cent of the stories involve Australian content, either located within Australia or involving Australians participating in world events.

While the stories in this corpus appear to be generally newsworthy in terms of Timeliness, on the whole this analysis does not provide a compelling argument supporting their inclusion in the newspaper – in terms of news values, that is. The news values analysis suggests that these are predominantly 'soft' news stories, embedded in news pages where there are often at least two other 'hard' news stories present. They are stories about people, sometimes including celebrities, but on the whole ordinary people participating in some kind of activity. 'Hard' news is also presented in this story format and in such instances the images capture not only the more typical aftermath shots of destructive happenings but also violent actions as they unfold in real time. Like other news story formats, image-nuclear news stories report on very recent happenings although not necessarily just from within the local geographical and cultural context. These somewhat underwhelming findings led me to

question whether there were other factors influencing their frequency and in particular their prominence on the page.

Having worked as a press photographer myself, I am aware that there is often a dichotomy between the ways in which news images are actually used in newsprint and how photographers would like to see their work used in newsprint. Sometimes this may mean that images are brutally cropped, thus losing their original compositional configuration, or it may mean that they are given little space or are used in contexts where they do not contribute anything of relevance to the story. However, when the *Sydney Morning Herald* began using image-nuclear news stories on a regular basis (up to 3 or 4 per edition in 2004/5, see Table 1.1 in Chapter 1), I detected a clear shift in the way in which news images were treated. Not only were they given considerable space on the page (spanning up to 7 of the 8 columns in some instances), but they were also very well composed: indeed, I considered many of them beautiful images (see Figure 2.3 on page 51). This led me to question whether the compositional quality of these images could be considered as a factor in the newsworthiness of image-nuclear news stories. Thus, I carried out a compositional analysis of these 1000 images using the Balance network, a system for analysing compositional configurations which is introduced in Chapter 4. Briefly here, images that are organized according to the compositional configurations indicated in the Balance network can be said to be well-composed or *balanced* images, and as I have argued elsewhere (2009b; Bednarek and Caple 2012a, p. 161), images that are balanced lend themselves to the construal of aesthetic appeal. The results of this analysis were striking, with 98 per cent of the images in my dataset construing aesthetic appeal (as noted in Table 2.4). Thus, I would argue that in the case of the image-nuclear news story, as deployed in the *Sydney Morning Herald*, aesthetic appeal can be considered a news value that must be construed in these images. Further research would need to be conducted into the construal of news values in images used in other types of news story as to whether aesthetic appeal is present in these as well. It would also be useful to investigate the construal of news values in similar stories as they appear in other publications.

From the review of research into news values in press photography presented in this section, at least two things should be clear: there is not a lot of it and what there is does not analyse for a consistent set of news values (nor does it deploy a comparable methodological approach). Thus the following sections have two goals: first, to describe a method of news value analysis that engages directly with news discourse, as it appears in print or on the screen, that is, from a discursive perspective

(first introduced in Bednarek and Caple 2012a); and second, to demonstrate how this approach to news values analysis can be equally applied to both words and images as they appear in the multisemiotic news story.

2.4 A discursive approach to news values

One of the reasons why Bednarek and Caple (2012a) distinguish the news values listed in Table 2.2, as explained above from other news factors is because they also distinguish between a more 'cognitive' view of news values and a more 'discursive' view of news values. To them,

> a **cognitive** perspective... conceptualize[s] news values as beliefs (or criteria), "intersubjective mental categories" (Fowler 1991, p. 17) or "*internalized assumptions*" (Cotter 2010, p. 56, italics in original) that people hold/apply about qualities/aspects that make something newsworthy. (Bednarek and Caple 2012a, p. 44, bold in original)

This means that a journalist may believe that an event is newsworthy because it features Barack Obama, an 'elite' social actor. Equally, an event that concerns the deaths of many people from their own country may compel an editor/producer to give prominence to this event in their newspaper/bulletin. What is clear here, though, is that beliefs about newsworthiness may at times vary according to the individuals concerned: '[E]very journalist and every editor will have a different interpretation of what is newsworthy, because it's such a subjective process' (Rau 2010, p. 14). Inspired by Bell's (1991) and Bednarek's (2006) analyses showing how the **language** of news stories is used to establish, enhance or maximize news values, Bednarek and Caple (2012a) contend that:

> From a **discursive** perspective, we can conceptualize news values in terms of how newsworthiness is construed through discourse (both language and image). Newsworthiness is not inherent in events but established through language and image... In other words, the focus here is not on the 'nature' of news events, but rather on how such events are **mediated** through language and image – how news discourse **makes them newsworthy**. (p. 45, bold in original)

Figure 2.1 is an example of how we can view news values as being discursively construed in the multisemiotic news story. It comes from an online news gallery from the *Bangkok Post,* an English-language newspaper and

associated website based in Thailand (see Knox 2007 for a discussion of visual-verbal communication on the homepage of the *Bangkok Post*). Other images in this gallery can be viewed at http://www.bangkokpost.com/multimedia/photo/262540/flood-reaches-northern-bangkok.

In Figure 2.1 we see depicted the chaos faced by the residents of Bangkok, caused by the floodwaters that engulfed Thailand in October/November 2011, as they attempt to evacuate the city. This image construes Negativity and Superlativeness, both in the extent of the floodwaters almost filling the frame and in the large numbers of people/cars that we can see are stranded on the highways. All of the roads are clogged with cars. The caption to the image reads:

> The deluge of floodwater from the north has infiltrated the Bangkok metropolitan area, with residents of Bang Bua Thong district of Nonthaburi and Don Muang in Bangkok forced to evacuate their homes.

The use of negative lexis, such as *deluge*, as well negative evaluative verbs like *infiltrated*, *forced to* also construe the news value of Negativity (see Bednarek and Caple 2012a for further discussion of the construal of news values in words). From a discursive perspective then, Bednarek and Caple (2012a) ask the following question: what is it in the language/image that construes or establishes an event as newsworthy – what aspects of news discourse function to construe/establish the newsworthiness of an event? They conclude that from this perspective, news values can be viewed as 'values that are established by language and image in use' (Bednarek and Caple 2012a, p. 45). This discursive perspective should be viewed as being complementary to other perspectives on news values (see Bednarek and Caple 2012b for a more in-depth discussion of this point and a case study examining an environmental disaster).

What is notable about the discursive perspective presented above is the definition of news discourse as being comprised of both words and pictures, i.e. multisemiotic. In the following section, I will focus in particular on the discursive approach to analysing images for the construal of news values and with close reference to the news values introduced in Section 2.2 above.

2.5 The discursive construal of news values in images

When we analyse news images for news values using a discursive approach, we are interested in answering the following question: what

Figure 2.1 Flooding in Bangkok, Thailand, *Bangkok Post*, 21 October 2011 (Reproduced with permission: ©*Bangkok Post*)

is it in the image that construes or establishes an event as newsworthy? In attempting to answer this question, and taking into consideration the discussion above, two considerations come into play: the contextualization of the image participants, so where and with whom they are photographed and how much or how little of this is included in the image frame (the denotative aspects); and technical considerations, including shutter speed (how fast), aperture (how much light), focal length (how much in focus), lens (how distorted/natural/condensed the shot), and angle (how high or low the angle), to name but a few of these connotative aspects. In the following, some of the key photographic devices, both contextual and technical, that can be tied to the construal of news values are described and illustrated with example news images from a variety of English-language news organizations. For ease of reference I have repeated here the table of news values (2.1), introduced earlier in this chapter, as Table 2.5.

Evaluative elements

We can evaluate image participants as important or having high status by photographing them in the middle of a media scrum with microphones and cameras pointing at them (see Table 2.6), or surrounded by bodyguards, military or a police escort, thus construing the news value of Prominence. A person photographed or filmed walking along a street flanked by lawyers/barristers could also be evaluated as

Table 2.5 News values as construed in news events and news actors

News values	**Definition**
Negativity	*the negative aspects of an event*
Timeliness	*the relevance of the event in terms of time*
Proximity	*the geographical and/or cultural nearness of the event*
Prominence	*the high status of the individuals (e.g. celebrities, politicians), organizations or nations involved in the event, including quoted sources*
Consonance	*the extent to which aspects of a story fit in with stereotypes that people may hold about the events and people portrayed in it*
Impact	*the effects or consequences of an event*
Novelty	*the unexpected aspects of an event*
Superlativeness	*the maximized or intensified aspects of an event*
Personalization	*the personal or human interest aspects of an event*
Aesthetics	*the beauty or aesthetic quality of an event*

important/high-status, but this may be for negative reasons, if they are the defendant in a high-profile court case, so this could also construe Negativity. Uniforms and official regalia worn or carried by image participants can also indicate status and thus construe Prominence. Technical elements that could also contribute to the positive or negative evaluation of image participants include camera angle. When a photograph is taken from a very low angle (looking up towards the image participants), unequal power relations are said to be enacted between the image participants and the viewer, with the image participants said to be in the more powerful position (see Kress and van Leeuwen 2006 for further examples).[4] This technique is commonly used to photograph politicians or military officials and may construe the news value of Prominence in the image participants. The opposite is true when the camera angle is very high, photographing the image participants from above, and putting the viewer in a dominant position. Such an angle may construe the news value of Negativity, and is commonly used in photographs of young offenders or prisoners of war.

As can be seen in Table 2.6, while we may not necessarily recognize the individuals represented as members of the sporting and political elite, their importance/status or Prominence is construed through several elements, both contextual and technical. In the first example, New Zealand rugby union player Greg Somerville is being interviewed by the media, with recorders and microphones being held to his face to be able to capture the words he is uttering. The fact that so many recorders (at least nine) are seen in the image suggests that there are a number of media organizations keen to capture his words and thus contribute to the construal of the news value of Prominence. The second example also includes a member of the sporting elite, former Pakistan criket captain Salman Butt. However, in this image the cameras and media attention do not appear to be very welcome. The reporters, microphones and cameras appear to be jostling for a shot and a comment (not lined up as in Example Image 1 in the table), while Butt is avoiding eye-contact and appears reluctant to engage with the media on any level. Thus, the news value of Negativity appears to be construed in this image, as well as Prominence. This is also evident in the negative facial expression of Butt and the lack of eye-contact with the cameras. Indeed, the image was captured as Butt had just learned that he is to be jailed for 30 months for his role in a match-fixing scandal. In the third example in Table 2.6, the low angle of the camera (looking up towards the image participant) also construes the news value of Prominence. Through the use of a low camera angle, viewers of the image do not

Table 2.6 Using evaluative elements to construe news values

	Evaluative element	News value construed	Example image
1	The media scrum: microphones	Prominence	©AFP/William West Published in: *BBC News* In Pictures: Day in Pictures, 10 September 2007 Accessed: 7 November 2011 http://news.bbc.co.uk/2/hi/in_pictures/6987178.stm
2	The media scrum: cameras and microphones	Negativity / Prominence	©AFP/Facundo Arrizabalaga
3	Camera angle: use of low angle	Prominence	©Cameron Laird

need to know that this is an image of a prominent politician (Lawrence Springborg, Liberal National Party, Australia) to be able to understand that this is an image of a person of high status.

References to emotion

Showing news actors' emotional responses in an image can construe a variety of news values, ranging from Negativity (depicting negative emotions), to Personalization (an individual's emotional response especially when combined with the use of a close-up shot), Novelty (depictions of surprise/shock in facial expressions/gestures), Impact (in terms of caused emotions), and Superlativeness (depicting strong emotional responses – very clearly seen in the desperate images of the victims of the Haiti earthquake in 2010). While not analysing news images for news values, Economou (2008) has also demonstrated how the depiction of emotions in image participants can contribute to evaluative meanings. In photographs of people, she suggests, 'a certain range of feelings can be visually inscribed on people's faces', while other kinds of attitude, for example judgement, can be 'strongly provoked...by their body stance or gesture' (Economou 2008, p. 258). So in Example 2 in Table 2.6, for example, we can see Butt's facial expression, with lowered eyes and closed mouth, and his body stance of lowered head and raised arm. In Economou's terms, these features of the image participant inscribe a strong negative affect value of unhappiness (2008, p. 258), and I would argue that such features also help to construe the news value of Negativity. In a similar way, we could look at the focused/determined facial expression and specific hand gesturing of Lawrence Springborg in Example 3 in Table 2.6 as contributing to the importance of what he is saying. Combined with the low angle from which the image has been taken, this emphasizes the Prominence construed in this image.

Intensification

An image that serializes/repeats information in the image frame (for example, a line of soldiers bearing arms, rather than focusing on one solider) is a device for intensification and as such can construe Superlativeness (see Table 2.7). Similarly, photographs depicting the aftermath of natural disasters can be intensified by including many, repeated participants (e.g. several cars piled on top of each other, rather than one damaged car). Such images not only construe Impact, emphasizing the consequences of an event, but also Superlativeness. Classic examples of the construal of Superlativeness can be found in images

that depict military parades, as can be seen in Example 1 in Table 2.7, which shows a military parade from North Korea. Also in Table 2.7, the depiction of thousands of people crowding onto a beach in the UK is another example of the construal of Superlativeness. This image also construes Impact, in that an intense heatwave has caused people to flock to the coast in search of relief from the heat.

Table 2.7 Using repetition of elements to construe news values

	Repetitive element	**News value construed**	**Example image**
1	Repetition of the same/similar elements in the frame	Superlativeness	©Rex Features Published in: *The Daily Telegraph* (UK), 10 October 2010 Accessed: 7 November 2011 http://tinyurl.com/oyz6ry3
2	Repetition of the same/ similar elements in the frame	Impact / Superlativeness	©Hattie Miles

Comparison

Comparisons are also easily depicted in images by placing elements of differing sizes, colour, shape etc. next to each other, again construing Superlativeness and possibly Novelty (for example, the tallest (a basketballer) and the shortest (a gymnast) member of the Australian Commonwealth Games team photographed side-by-side,

Table 2.8 Using comparison to construe news values

	Comparative element	News value construed	Example image
1	Placing two elements of differing sizes next to each other	Novelty Sperlativeness	 Fairfax Syndication/Steve Christo Published in: *Sydney Morning Herald*, 13 February 2006, p. 1
2	Camera angle, wide angle lens	Novelty	 ©Allan Williamson/Lichfield Mercury

as shown in Example 1 in Table 2.8). The effect of such comparisons can be further intensified and even exaggerated by manipulating technical elements in the camera: a wide-angle lens combined with a low angle perspective can exaggerate the size difference between two elements, just as a long-lens combined with horizontal or high angle can condense and therefore reduce size differences. Such camera techniques can also be used to play with perspective and create unusual/distorted relations between elements in the image frame, as in Example 2 in Table 2.8, which in turn contrues the news value of Novelty.

An image that appears to deploy several of the key photographic devices discussed up to this point can be seen in Figure 2.2. This is achieved both in the content (who has been photographed) and compositionally (how they have been captured in the frame). By juxtaposing a single protester in the bottom right-hand corner of the frame against a whole army of riot police which fills the rest of the frame, the image clearly construes the news value of Superlativeness. Extreme emotion is depicted on the face of this single protester, and can again be compared with the riot police whose faces are largely obscured by their visors. This contrast not only construes Superlativeness, but also Negativity. Personalization is also construed in the singling out of this protestor as a representative of all of the South Korean famers involved in this protest.

Negative elements

The depiction of negative events (e.g. car accidents, injuries) and their effects (traffic congestion, the detritus of natural/man-made disasters) construes the news value of Negativity and/or Impact. These are, indeed, the most common of depictions in hard news photography, as photographers typically attend the scene of a disaster after it has occurred (but compare the news gallery analysis in Chapter 7). Thus, while construing Negativity, this is commonly combined with Impact. The example images in Table 2.9 demonstrate the typical portayal of natural disasters like flooding, the damage and chaos that is left behind once the waters begin to recede. Photographing the cars submerged in floodwaters on the side of the road (Example 1 in Table 2.9) construes the news value of Negativity as well as Impact. Likewise, the inclusion of the queues of traffic in Example 2 demonstrates the consequences of the flooding and thus construes Impact.

16 News | Weekend Edition November 20-21, 2004 smh.com.au | The Sydney Morning Herald

Marines expect Falluja resistance to rise again

Alec Russell
in Washington

Iraqi insurgents in Falluja will bounce back if American forces are reduced to shift the focus to reconstruction, a US marine intelligence report has warned.

In a gloomy assessment of the situation, the report also says resistance forces will turn their defeat into a propaganda victory and a recruiting tool. They will find supporters among residents returning to the shattered city.

The report, which is at odds with the upbeat official assessments of commanders, was drawn up by intelligence officials in the First Marine Expeditionary Force.

After the successful assault on Falluja, the Pentagon was planning to cut the numbers of US forces and replace many of them with newly-trained Iraqi security forces to guard the city and to oversee reconstruction.

But extracts of the report, prepared last weekend as the offensive in Falluja was winding down, suggest that despite heavy casualties the resistance will recover in Falluja unless a large US force remains.

It adds that the Falluja fighters have shown "outstanding resilience" and their confidence is buoyed by beliefs they can exploit US and Iraqi politics and turn defeats into propaganda victories.

They also believe they can use the internet to fuel recruitment abroad. They are more willing to die for their cause than the Americans are.

A girl faces a fully armed member of the US Stryker Brigade in a Mosul street. Photo: AFP/ Tauseef Mustafa

CAMERA AS THE WEAPON
News Review - Page 35

US commanders have played down the implications of the report. Brigadier General John De-Freitas, the senior military intelligence officer in Iraq, said it was a "worst case assessment".

Several command centres operated by the resistance have been discovered in Falluja, a marines officer said, but he denied reports that one of them was the headquarters of the Jordanian militant Abu Musab al-Zarqawi.

A lot of intelligence material was recovered, the officer, Lieutenant-General John Sattler, commander of the First Marine Expeditionary Force, said.

The bodies of four resistance fighters who died in the battle of Falluja have been flown to the US for autopsies as part of an expanding investigation into whether they were killed by US forces after they surrendered or while they were wounded. They are part of an inquiry into the videotaped shooting of an apparently wounded and unarmed fighter by a marine.

The January deadline for Iraq's first post-Saddam elections looked increasingly in doubt on Thursday. "I don't think within the time available we can do everything, so I think a delay or postponing elections is more likely than holding them on time," said Ibrahim Jaafari, an aide to the interim Prime Minister, Iyad Allawi.

Iraqi election officials say the International Organisation for Migration will set up polls for Iraqi expatriates in at least 14 countries, including Australia, when the elections are held. The Telegraph, London; The New York Times; The Guardian

Nightmare world haunts Iraq's mothers

Alissa Rubin
in Baghdad

Azhra has a recurring dream.

Her eldest son, Haider, appears before her. He is wearing his Iraqi National Guard uniform, and his hands are bound behind his back. He is pacing in a darkened room that looks like a cell. His mouth is open. He is screaming, but no sound comes out.

Haider is alive and free, but Azhra believes her nightmare is a vision of his future.

She has seen the videos of captured Iraqi soldiers that the insurgents post on the internet. The first videos usually show them pleading for their lives. Often, a few days later, a second clip airs showing them being shot dead or beheaded.

In a neighbouring area of Baghdad, Mariam, 45, a Falluja native, has taken refuge in an abandoned hospital after fleeing two weeks ago from the imminent US attack on her hometown. Her sons would kill Haider if they met him.

Mariam's three eldest sons are foot soldiers in the Falluja insurgency, residents of the city who joined the rebels. She is not ambivalent about their commitment to killing the government security forces.

"A 'fatwa' has been issued to behead any ING [Iraqi National Guard] member that enters Falluja and is caught," said Mariam, who like Azhra asked that her full name not be used because she feared for her sons' safety. "We consider them traitors."

This is now the dominant front of the war in Iraq. Transcending explicitly sectarian or ethnic lines, the division is between those Iraqis who fight for the interim government and those who struggle against it.

Although she is now a refugee, Mariam is proud of her children, perhaps prouder of her three sons – all in their early 20s – who stayed in Falluja to fight "the infidels".

For the Sunni Muslim mother, the mujahideen are friends and caretakers, who helped her family leave Falluja by finding them a car.

This week she learned that her sons survived the Falluja offensive, escaping from the city on the fourth day of fighting and making their way to Baghdad by desert roads, but should they not be so lucky next time she will celebrate. "Even if they die, they are martyrs, we know they will be in heaven," she said.

For Azhra, the guardsman's mother, the thought of rejoicing in her son's death is unimaginable. Azhra begged 19-year-old Haider not to join the national guard.

"This was the only job he could get – he tried for so many jobs," 38-year-old Azhra said.

Since September, when Haider joined the guard, she has lived furtively, afraid of divulging her son's employment. "I haven't even told his relatives," she said.

The sight of guardsmen in Baghdad brings tears to her eyes. She sees each as her son – vulnerable, disliked, a target. Los Angeles Times

Going against the grain

A South Korean scuffles with riot police during a protest by 20,000 farmers against plans to lift restrictions on imports of foreign rice. Australian growers are among those who stand to benefit. Photo: Reuters/Kim Kyung-Hoon

FOCUS

Kyoto celebration

The UN Secretary-General, Kofi Annan, described Thursday as "an historic occasion" after he received documents from Russia that pushed the Kyoto protocol over a ratification threshold, transforming it into an international treaty with effect from February 16. He also urged big polluters such as the US, China and India to step up their fight on climate change. - AFP

Cloning defeat for Bush

In what appeared to be a blow to the US President, George Bush, United Nations diplomats have abandoned contentious efforts to draft a treaty that would outlaw human cloning and are expected to settle for a weaker declaration that will not seek a comprehensive ban, officials said. Mr Bush had called for a total ban. - AP

Foreign Minister named

Italy's Deputy Prime Minister, Gianfranco Fini, has been appointed Foreign Minister. Mr Fini, 52, replaces Franco Frattini, who is moving to Brussels to be the European Union's Justice Commissioner. - Reuters

United on safety

More than 20 countries representing 90 per cent of the world's car makers, and including the US, Japan, South Korea, Britain, France and Germany, have agreed on the first global standard on vehicle safety – involving door latches and hinges – which will save lives and lead to other moves to harmonise rules, industry and government officials say. - Reuters

US beef destroyed

Japan will destroy 310 kilograms of US beef, which it has banned due to fears of mad cow disease, after the beef arrived – apparently by mistake – inside a shipment of US pork, officials said yesterday. Meanwhile, US Government scientists are chasing a possible new case of mad cow disease and waiting for final results on a suspicious slaughtered animal, the US Department of Agriculture said. - AFP, Reuters

Figure 2.2 An image construing the news values of Superlativeness, Negativity and Personalization, 'Going against the grain', *Sydney Morning Herald*, 20 November 2004, p. 16 (Fairfax Syndication)

Table 2.9 Using negative elements to construe news values

	Negative element	News value construed	Example image
1	Cars abandoned in flood waters	Negativity / Impact	©Cameron Laird
2	Flood waters blocking major highway and traffic congestion	Impact / Negativity	©Cameron Laird

References to time and place

Precise references to place and, in particular, time are less easily depicted in images. Easily recognizable geographical landmarks and architecture (e.g. the White House in Washington, the Houses of Parliament in London, the Sydney Opera House) included in a shot may be used to construe Proximity (as may be cultural symbols like flags, uniforms). Seasons can be depicted through the inclusion of certain typical weather conditions (snow = winter) or flora/fauna (Jacaranda blossom = spring) as well as cultural artefacts (Christmas trees) and may thus construe Timeliness, Proximity and even Consonance.

The example image in Table 2.10 is connected to the severe flooding experienced by North Queensland in February 2009 and shows another,

Table 2.10 Including reference to time and place in the image to construe news values

	Reference to time and place	News value construed	Example image
1	The inclusion of the school notice board, dated, with name of school, date, uniformed students	Proximity / Timeliness	©Cameron Laird

more novel, way in which Timeliness and Proximity can be construed in an image: by including verbal text in the image. Not only is the name of the school and the district clearly visible in the image, the notice board displays the date: 11 February 2009, thus construing Timeliness, as well as Proximity. The two school children depicted in the image are dressed in school uniform, which further construes Proximity for an Australian audience.

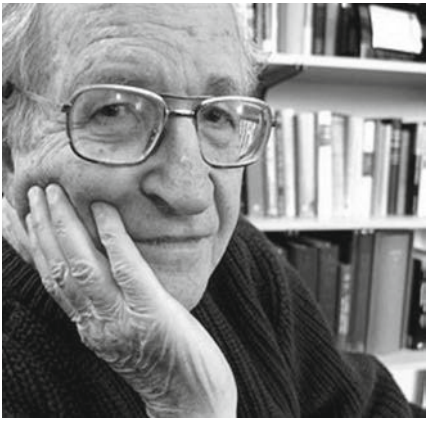
Role attributes

The mere depiction of well-known (and easily recognizable) celebrities and politicians construes Prominence. However, other elites, like academics or police officers, may not be so easily recognizable. Thus, the depiction of such actors/sources may be enhanced by photographing them in a particular context, e.g. academics are often photographed with bookshelves around them (as in Example 1 in Table 2.11, which is an image of linguist and political activist Noam Chomsky), or a police officer may be photographed in uniform, or with the police station signage in the background (as in the image of NSW Police Commissioner Andrew Scipione in Example 2).

References to individuals

In a way, just including a picture of an individual construes Personalization by rendering an abstract issue more personal, especially when that individual comes to represent an entire event. However, we

Table 2.11 Using role attributes to construe news values

	Use of role attributes	News value construed	Example image
1	Bookshelves included to indicate 'scholar'	Prominence	 Source unknown Published in www.radicaldaily.com, 11 March 2010 Accessed 9 November 2011 http://www.radicaldaily.com/tag/chomsky/
2	Police station signage to indicate member of the police force	Prominence	 Source unknown Published in www.ninemsn.com.au, 15 February 2011 Accessed 9 November 2011 http://news.ninemsn.com.au/national/8211395/nsw-gang-related-gun-crime-rise

must be cautious in assessing every picture containing an individual as construing Personalization. For example, photographing the elite acting in professional roles does not construe Personalization because it is their professional status (hence Prominence) that is emphasized in such images. Images taken of individuals affected by natural disasters can be used to construe Personalization, as they come to represent the entire community that has been affected, as in Example 1 in Table 2.12. Here, local resident Albina Lazzarich surveys the damage caused to her home in Mourilyan, Queensland, by Cyclone Larry (2006). A similar fate awaited most of the other residents of this town as they returned to their damaged properties after the storm had passed. The South

Table 2.12 Using individuals to construe news values

	Use of individuals	News value construed	Example image
1	Singling out of one person/ family	Personalization (Impact)	 ©Cameron Laird
2	Singling out of one person to represent a whole group	Personalization (Negativity, Superlativeness)	 Published in *Sydney Morning Herald*, 20 November 2004, p. 16 (Fairfax Syndication)

Korean farmer depicted in Figure 2.2 (and shown in Example 2 in Table 2.12) also construes Personalization, as he appears in the image alone battling against the State, as represented by the police officers holding him back.

Aesthetic elements

How participants are arranged in the image frame can impact on the balance and aesthetic quality of the image. A 'balanced', and hence aesthetically pleasing, image can construe the event as newsworthy because of its beauty. Technical elements including lighting, use of colour, contrast, speed can also contribute to the aesthetic impression of an image. Thus, Aesthetics may be considered as an additional news value, at least for images. I will discuss this further in Chapter 4 but also illustrate it with an example in Figure 2.3.

In terms of composition in the image in Figure 2.3, the regular/serializing pattern of Afghan boys doing handstands is interrupted by the window frame, through which the ruins of a Kabul palace can be seen. Briefly here, this potential disruption of the flow of the image organization (the serializing patterning of the handstands) stimulates the viewer's perception of the image, but ultimately results in a sense of resolution in the compositional configuration of the elements in the image. A more detailed discussion of this and other images that are well-composed will be offered in Chapter 4.

While the discussion of news values here has centred on the construal of news values in still images, it is possible to apply these devices in a similar manner to the analysis of moving images. However, in addition to the devices mentioned above, moving images can also exploit other methods of construing news value. Camera shake (that causes images to blur) is rarely tolerated in still images; however, excessive movement and blurring in moving images, combined with camera-people moving around, running, ducking to avoid missiles, bullets, debris, with the cameras still rolling can certainly convey Negativity and Superlativeness (i.e. the extreme danger faced by the camera-people). Also, the time-based nature of moving images allows the cameras to capture image sequences that may be able to convey both cause and effect, which can emphasize the consequences of an event and thereby construe Impact.

In this section, then, I have outlined Bednarek and Caple's (2012a) suggestions about the ways in which images can construe news values, both through the ways in which images are framed and in technical

Figure 2.3 An image construing the news value of Aesthetics, 'Students take a stand', *Sydney Morning Herald*, 11 May 2005, p. 11 (Fairfax Syndication)

Table 2.13 Potential resources for construing news values through image

News value	Key devices in image
Negativity (the negative aspects of an event)	images of negative events and their effects, e.g. the aftermath of accidents, natural disasters, the injured/wounded, the wreckage/damage done to property
	images of people being arrested or with lawyers/barristers/police
	images showing people experiencing negative emotions
	high camera angle, putting viewer in dominant position (often used with photographs of offenders/prisoners of war)
	camera movement and blurring, combined with camera-people moving around, running, ducking to avoid missiles etc
Timeliness (the relevance of the story in terms of time)	indications of time in the images, e.g. the season may be implied in flora or environmental conditions, inclusion of cultural artefacts representative of event.
	the inclusion of verbal text, e.g. in signage
Proximity (the geographical and/or cultural nearness of the event)	images of well-known or iconic landmarks, natural features or cultural symbols
Superlativeness (the maximized or intensified aspects of an event)	repetition of key elements in the image frame, e.g. not just one boat but an entire marina full of boats
	depiction of extreme emotions in participants
	placement of elements of different sizes next to each other (e.g. the tallest and the shortest member of a sports team)
	use of specific lens and angle settings to exaggerate or condense size differences
	camera movement and blurring, combined with camera-people moving around, running, ducking to avoid missiles etc
Prominence (the high status of the individuals, organizations or nations in the event)	images depicting easily recognizable key figures, people in uniform or with other regalia of officialdom
	showing elements like microphones/cameras, media scrum, being flanked by military, police or bodyguards
	showing context associated with an elite profession (e.g. books, lab, police station)
	low camera angle indicating status of participant in image

(*continued*)

Table 2.13 Continued

News value	**Key devices in image**
Impact (the effects or consequences of an event)	images showing the after-effects (often negative) of events, e.g. scenes of destruction or emotions caused by an event sequences of moving images that convey cause and effect relations
Novelty (the unexpected aspects of an event)	depictions of people being shocked/surprised juxtaposition of elements in the frame that create stark contrast
Personalization (the personal or 'human interest' aspects of an event)	images of individuals, especially when using close-up and showing an emotional response and when individual is **not** acting in a professional role
Consonance (the stereotypical aspects of an event)	images that fit with the stereotypical imagery of an event/person/country etc.
Aesthetics	images that are well-composed and aesthetically pleasing

aspects of photography. Table 2.13 summarizes these devices as they apply to the construal of news values in images.

A point of clarification on the organization of Table 2.13 in relation to the discussion presented in this section may be worthwhile at this point as this may have a bearing on potential approaches taken to analysing news values in images. Table 2.13 takes news values as its starting point and demonstrates the various devices that may be deployed in the image to help construe each one. In contrast, the explanations and examples in Section 2.5 above have taken the image as the starting point and examine the kinds of news values that may be construed in the organization and technical qualities of the image per se. This means that a researcher interested in investigating a particular news value, for example Negativity, would seek out only stories and images that clearly construe Negativity. Thus, a research question from this perspective may ask: 'How is the news value Negativity typically construed in news images?' Those who take the image as the starting point may pose a research question like: 'What range of news values do front page news images construe?' or 'What range of news values are typically construed in the visual reporting of natural disasters?'

2.6 Conclusion

The analysis presented in this chapter offers researchers the opportunity to investigate news images for the construal of news values. Such analysis could help researchers to answer some of the most basic yet crucial questions relating to news discourse, including what role images play in the reporting of a particular news event. This question will be addressed in the analyses of online news galleries that are offered in Chapter 7.

Chapter 2 has also made a case for the inclusion of Aesthetics as a news value, because composition and technical excellence are central to the motivations driving press photographers in their work, no matter the context. They strive to produce well-balanced, technically competent, and interpersonally engaging images that challenge the viewer, since these are the images that stay with us long after the words have been forgotten. Spanish photographer Daniel Beltrá (the 2011 Veolia Environment Wildlife Photographer of the Year) produced a portfolio of six images (Still life in oil) depicting the Deepwater Horizon oil spill in the Gulf of Mexico (2010/2011). In discussing his winning portfolio he states:

> Disaster photos are often harsh...I wanted to create a set of images that wouldn't look out of place in an art gallery, where families could look at them and discuss them. It is a route to understanding that doesn't depend on shock. I think it helps get the message to a wider audience, because if the images are aesthetically appealing, people are more likely to stop and read the caption.

Discussion of how news photography strives to achieve aesthetic appeal continues in Chapters 4 and 5. In the next chapter, I begin to examine what an SFL-inspired social semiotic approach to the analysis of images can tell us about press photography and the ways in which audiences engage with such images.

3
The multiple functionality of news images

3.1 Introduction

In this chapter, I take a functional approach to the analysis of press photographs in and of themselves. This approach draws on the grammar of visual design, that is, the systems of meaning-making for images introduced by Kress and van Leeuwen (1990/1996, 2006). For SFL theorists who are working with multimodal texts, this work has proved an invaluable resource, and one that is compatible with the metafunctional approach (see below) introduced by Halliday (e.g. 1985) for the analysis of verbal text. Briefly here, Kress and van Leeuwen argue that images, like language, fulfil three major functions (2006, p. 15). Using Halliday's terms, images represent the world around us *ideationally* and images enact social relationships *interpersonally*. *Textually*, images also present a coherent whole, which is both internally coherent and coherent in relation to its environment. As far as the visual is concerned, Kress and van Leeuwen label these three metafunctions: representation (ideational), interaction (interpersonal), and composition (textual). Throughout the chapter, I will explain and illustrate Kress and van Leeuwen's metafunctional approach to image analysis by making specific reference to the realization of these functions in the work of press photographers. At the same time, I will draw on the analysis of the 1000 images in the image-nuclear news story corpus (INNSC) and demonstrate the range of meanings that dominate this particular set of news images. Aspects of Kress and van Leeuwen's approach to image analysis that have proved problematic in the analysis of news photography will also be elaborated upon. First, however, two of the key theoretical tools that are deployed in this analysis will be introduced and explained.

3.2 System networks and metafunction

As noted in Chapter 1, an approach to the analysis of semiotic resources other than language that has been taken up in recent years comes from the SFL paradigm. This is because SFL is a text-based theory in which text 'may be either spoken or written, or indeed any other medium of expression that we may like to think of' (Halliday and Hasan 1985, p. 10). While the SFL tool kit is vast, only those aspects of the theory that directly impact on our ability to use the tools for image analysis will be explored and explained in detail in this volume. These include the notions of *system networks* and *metafunction*, which will be described in more detail here.

System networks

Since SFL analyses privilege the paradigmatic over the syntagmatic, Halliday designed system networks to deal with complexes of paradigmatic relations involving sub-classification and simultaneous systems of choice. The names of system networks are usually written in uppercase letters, for example APPRAISAL.[1] They are made up of systems of features, and any feature can be an entry condition to another system. A number of conventions have been developed to illustrate these features. For example, in the system network key in Figure 3.1, Example 1 shows an arrow leading into a **square** bracket, which represents a logical 'or'. This means that either 'a' **or** 'b' can be chosen, but not both at the same time. In Example 2, the **curly** bracket represents a logical 'and'. This means that a simultaneous choice must be made between 'a' or 'b' and 'c' or 'd'. Example 3 shows a downward sloping arrow, which means 'is realized by'. This feature will be explained in more detail in relation to the example shown in Figure 3.2 below. The double-headed arrow in Example 4 in Figure 3.1 is used to indicate a **cline** of choices between two extremes.

Realization statements are also sometimes included in system networks. These show the typical or congruent realizations of the feature in question. For example, Figure 3.2 is a detail taken from the Interactive meanings system network in photographs (Kress and van Leeuwen 2006, p. 149). In this detail we can say that the system of Subjectivity has two features which can be either 'Involvement' or 'Detachment', where involvement *is realized by* (the downward slanting arrow) photographing the represented participant from a frontal angle, while detachment *is realized by* photographing the represented participant from an oblique angle.

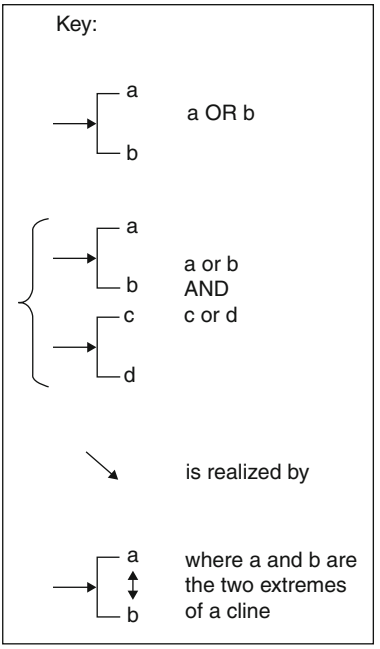


Figure 3.1 System network key

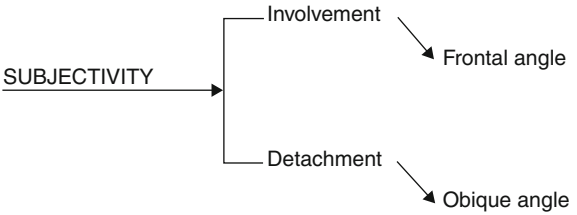


Figure 3.2 An example of realization in system networks

Metafunction

As far as a metafunctional approach to linguistic analysis is concerned, SFL argues that there are two basic functions of language, reflecting our eco-social environment: those which make sense of our experience (i.e. the *ideational*) and those which act out our social relationships (the *interpersonal*) (Halliday and Matthiessen 2004, p. 29). Ideationally speaking, language construes human experience and all aspects of human experience can be transformed into meaning. This ideational metafunction

encodes our experience of the world both experientially (in terms of what is going on, including who is doing what to whom, where, when, why and how) and logically (drawing connections between these goings on): that is, the meanings construing and connecting experiences. As well as construing our experience of the world, language also enacts our personal and social relationships with those around us (Halliday and Matthiessen 2004, p. 30). This is the interpersonal metafunction, through which we negotiate our relationships with others. The final functional component of meaning-making lies in the construction of text: the 'enabling function' as Halliday and Matthiessen (2004, p. 30) call it. This is where the experiential, logical and interpersonal meanings are organized into coherent, complete meaningful units. It is known as the *textual metafunction*. From this perspective, functionality is intrinsic to language and meaning is made in all of these metafunctions simultaneously. This generates a 'multi-tiered perspective on the English clause' (Martin 1992, p. 7), forming the basis not only of SFL theories of meaning-making in language, but also in other semiotic systems. It is to another system of meaning, the photographic image, that I now turn.

3.3 A metafunctional approach to image analysis

The metafunctional approach to image analysis has been pioneered by O'Toole (1994) and Kress and van Leeuwen (1990/1996, 2006). As noted in Chapter 1, I take a social semiotic multimodal approach to image analysis, which fits best with that taken by Kress and van Leeuwen. In this section, the focus will be on this approach to image analysis and how it can be usefully applied to analysing press photographs, and what this can tell us about the photographs used in image-nuclear news stories. In adapting and applying the metafunctions to analyses of differing semiotic resources, theorists have renamed these concepts in line with their functions within a particular modality. Martin (2001) summarizes these approaches as they apply to images (Table 3.1).

Following Kress and van Leeuwen's (1990/1996, 2006) approach to image analysis, at any given time, informational content about a particular state of affairs is being represented visually, which can be labelled 'Representation'. The image is also engaging either directly or indirectly with the viewer in terms of Contact, Affect, Involvement, Social Distance and Status, which according to Kress and van Leeuwen can be labelled 'Interaction'. And information in the image is organized in line with compositional criteria glossed as Information Value, Salience and Framing in Kress and van Leeuwen's terms (2006, p. 210), which are

Table 3.1 Multifunctionality for the modalities of verbiage and image

Metafunctions / Modalities	***Naturalizing reality***	***Enacting social relations***	***Organizing text***
Verbiage			
Halliday 1994	Ideational	Interpersonal	Textual
Image			
Kress/van Leeuwen 2006	Representation	Interaction	Composition
O'Toole 1994	Representational	Modal	Compositional
Lemke 1998b	Presentational	Orientational	Organisational

(adapted from Martin 2001, p. 311).

labelled 'Composition'. Another naming practice taken up by Kress and van Leeuwen in relation to image analysis is their distinction between participant types. They describe 'represented participants' as those who constitute the subject matter of the communication: 'that is, the people, places and things (including abstract "things") represented in and by the speech or writing or image, the participants about whom or which we are speaking or writing or producing images' (Kress and van Leeuwen 2006, p. 48), rather than the producers of the texts/images. This is an important distinction in relation to the image-makers (the photographers) and those depicted in images (the 'represented participants'). I will also maintain these distinctions throughout this volume. In the remainder of this section, I will discuss each metafunction in turn and provide example images, as well as reporting on the findings from my analysis of the INNSC.

3.3.1 Representational meanings in press photographs

In establishing the visual structuring of images within the representational metafunction for image analysis, Kress and van Leeuwen (2006, p. 79) set up a dichotomy between narrative and conceptual images. This is represented in the system network in Figure 3.3.

In reading the system network in Figure 3.3 this means that visual structures can be either Narrative 'presenting unfolding actions and events, processes of change, transitory spatial arrangements' **or** Conceptual 'representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning' (Kress and van Leeuwen 2006, p. 79). Conceptual images are typically realized by taxonomical structures, while Narrative Structures tend to

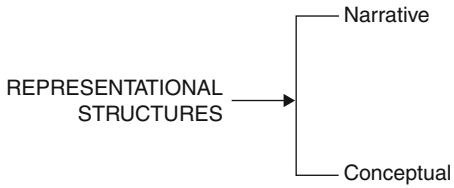


Figure 3.3 The main types of visual representational structures (Reproduced with permission: *Reading Images*, ©Kress and van Leeuwen 2006, p. 59, Routledge)

include participants who are represented as '*doing* something' (Kress and van Leeuwen 2006, p. 59, italics in original). Press photographs are, on the whole, Narrative Structures. Thus, in the remainder of this section I will focus on Narrative Structures (see Figure 3.4) and their realization through press photographs.

I have adapted Kress and van Leeuwen's system network slightly (in Figure 3.4) to take account of the fact that representational structures in press photography almost invariably involve participants/processes **and** circumstances. For this reason I have changed their square 'or' bracket to a curly 'and' bracket to allow for simultaneous choices of both Processes **and** Circumstances. For the same reasons, I have also changed the brackets around Settings, Means and Accompaniment. I will talk about Circumstances in more detail later in this section. For now I will discuss the ways in which Processes are manifested in the Narrative Structures in press photographs and provide statistics and examples from the analysed INNSC and elsewhere.

Before I discuss my own analysis in detail, I will examine the types of Narrative Structure that are captured in the network (in Figure 3.4) and how these compare to common practice in press photography, as some of the options in the network do not apply to press photographs. Thus, projective processes, which are typically realized through the use of speech/thought bubbles (as seen in cartoons), do not feature in press photographs. Similarly, it is rare to find news images that deploy (non-transactional) reactional processes, which typically focus on conveying the perspective of the 'Reacter', that is, when the represented participant is looking at something, the 'Phenomenon', which is not present in the image frame. Such processes may be more common to advertising images where it is important to convey a person's (hopefully positive) reaction to a phenomenon, e.g. smooth skin, refreshing taste, in order to convince others of the benefits of purchasing this product. On the whole, news images tend to engage directly with action. Congruent

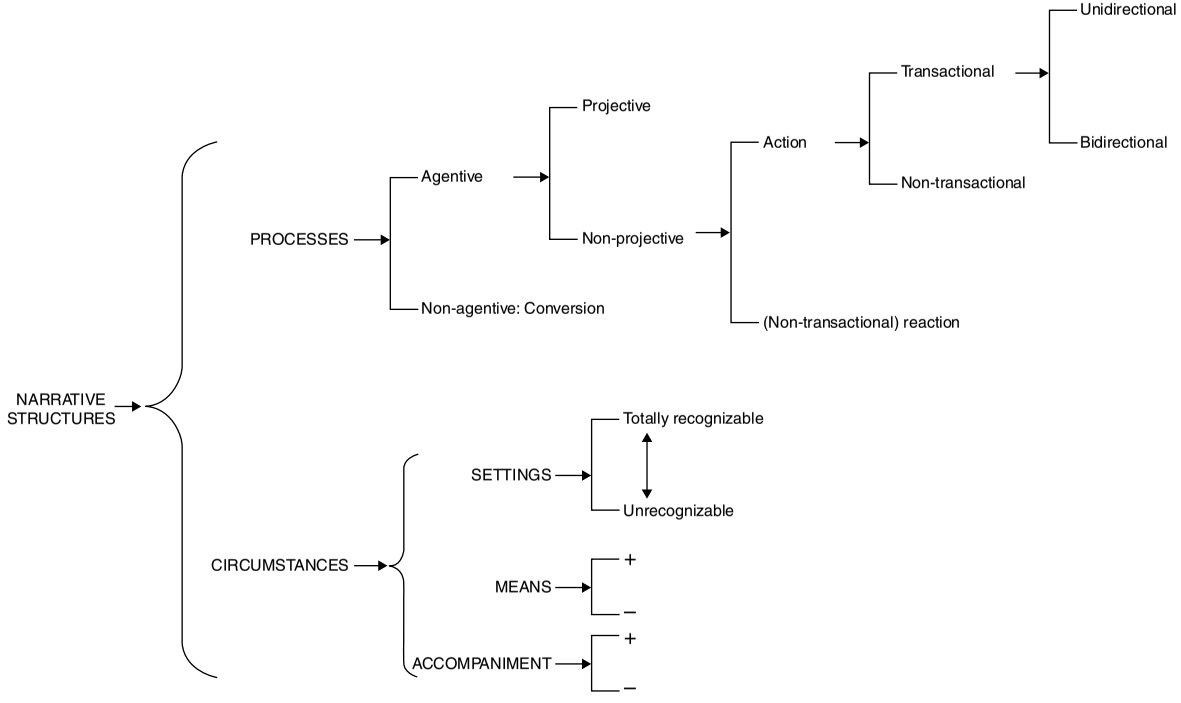


Figure 3.4 Narrative Structures in visual communication (Reproduced with permission; adapted from *Reading Images,* ©Kress and van Leeuwen 2006, p. 74, Routledge)

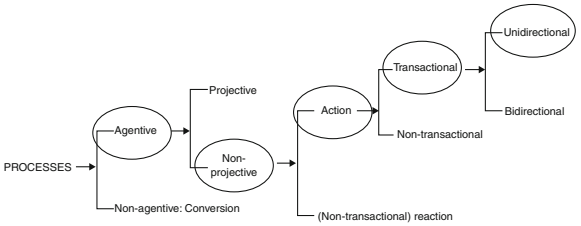
examples of these action processes, along with their realization selections from the network, are offered in Table 3.2.

Following Kress and van Leeuwen, agentive processes are realized by an actor and a vector (formed by a depicted element, or an arrow), where the actor, or the active participant, in an action process is 'the participant from which the vector emanates or which is fused with the vector' (2006, p. 74). The principal actors in all three images in Table 3.2 are human. Their postures, gestures, gaze all work together to form vectors that connect them to other participants. In Example 1 in Table 3.2, a man handles a bundle of vegetables. His gaze is directed towards the heads of the vegetables and the bend of his left arm acts as another vector directing the eye from the man to the vegetable in his hands. Together these form a strong vector connecting the man (Actor) to the vegetables (Goal). Since his actions are aimed at an inanimate object (the bundle of vegetables), we can analyse the narrative structure of this image as *action, transactional, unidirectional*. The second example contains three represented participants who are engaging directly with each other. Their posture (facing each other), their extended arms and gaze form clear connections between them. They are talking to (indeed transacting with) each other, which means that they are both Actors and Goals at the same time. This structure can be analysed as *action, transactional, bidirectional*. These first two examples represent the vast majority of narrative structures that are present in press photography.

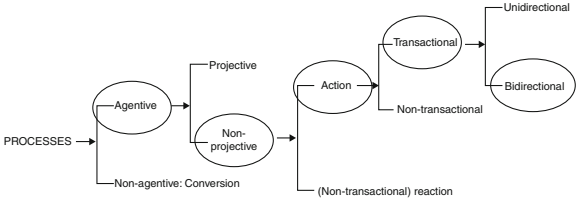
Less common (but certainly not unheard of) in press photography is the narrative structure of Example 3 in Table 3.2. This is, in Kress and van Leeuwen's terms, a *non-transactional* action narrative structure. In this image, we can see the Actors, Egyptian peddlers, the vectors (the outstretched arms of the man standing, their posture and gaze) but no Goal (presumably the tourists/customers on the ship are similar to those in Example 2). Having been cropped out of the image, the ship/customers (Goal) are implied. While such images are less frequently used in news contexts, I argue (see Chapter 4) that these are challenging yet highly valued image types. Images that form these so-called 'unresolved' vectors map directly onto the unresolved compositional configurations that I introduce in Chapter 4. The vectors emanating from the Egyptian men lead the reader's eye to the space that should be occupied by the ship and their customers. Indeed the ship is there, we just cannot see it. I argue that most readers would be aware of techniques such as framing and cropping and would be able to imagine/visualize this missing information, and thus resolve or complete the transaction between seller and buyer themselves. While this may happen in an instant, it does involve more

Table 3.2 Congruent realizations of agentive processes in Narrative Structures

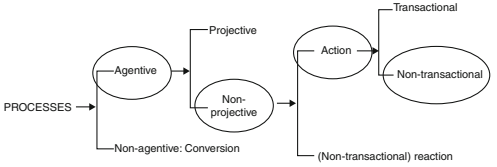
System pathways for PROCESSES	Example images
1. agentive, non-projective, action, transactional, unidirectional	1.
2. agentive, non-projective, action, transactional, bidirectional	2.
3. agentive, non-projective, action, non-transactional	3.



© Hattie Miles



© Hattie Miles



© Hattie Miles

cognitive effort from the reader. It is precisely because it **is** a challenge for the reader that this is a valued image type. This means that the term 'non-transactional' may not be appropriate for such images, as the transaction is ultimately completed by the viewer of the image. I will explore these ideas further when discussing compositional meaning in Chapter 4.

Turning now to my analysis of the 1000-image INNSC for representational meaning, a very clear trend is present in these images. They tend to cluster around the transactional action end of the network, and are framed in a way that includes mostly recognizable settings. This means that the images in this corpus overwhelmingly involve depictions of people doing something with or to someone/thing else in a clearly visible context. There is very little ambiguity in these images. More precisely, I found that 942 stories involve people or people and/or animals participating in some kind of activity (see Table 3.3 for a breakdown of the type of represented participants). The remaining 58 photographs depict non-sentient entities not involved in a process, like mountains, rivers, trees. These were labelled *Landscape* images in this corpus. Buildings and other architectural structures where the main focus of the story was on the structure itself rather than any person that may be involved in creating or using it were also included in the group *Landscape*. Arguably, such images may be analysed as Circumstance only. However, an image of a volcano spewing lava and ash into the air can certainly be analysed as involved in a process and is thus agentive. In my corpus, the remaining 58 photographs that did not include any agentive participants were kept separate because they would not present for further analysis in the interactional and compositional metafunctions. I will discuss this issue further in the sections that follow.

Table 3.3 shows the distribution of represented participants in the INNSC, where people, people with animals and people operating vehicles/machinery make up a total of 90 per cent of image participants.

Table 3.3 Represented participants in the images in the INNSC (in per cent)

Represented participants	**% from INNSC**
Person	78
Person + animal	8
Person + machine	4
Animal	4
Landscape only	6
Total	**100**

In 4 per cent of the corpus, the photographs display only animals, and 6 per cent of the corpus shows landscapes only. Overall, the corpus shows people participating in some form of activity. This correlates well with Hall's assertion (1981, p. 236) that 'people are par excellence the content of news and feature photographs'. Example stories illustrating the range of participant types are given in Figure 3.5.

What is also evident from a representational analysis of the INNSC is that the represented participants were inevitably photographed in a recognizable context. In fact in 94 per cent of stories the represented participants are clearly situated in an easily distinguishable environment. Only 6 per cent of images did not show a discernible context. Examples are given in Figure 3.6.

In the system network for Narrative Structures in Figure 3.4, I have suggested that circumstances of setting could be viewed as a continuum (shown by the double-headed arrow) from being totally recognizable settings to unrecognizable settings. This is also represented visually with example stories from the INNSC in Figure 3.6. At one end of the scale we can see clearly recognizable circumstances of setting in St Mark's Square, Venice, Italy and the Opera House, Sydney, Australia. In both of these images, the inclusion of iconic landmarks helps to make the settings instantly recognizable. While the next two images along the continuum are also clearly contextualized within cityscapes, it may be more difficult for some readers to recognize these as being in Hong Kong and New York. Further along the continuum, we can distinguish indoor and outdoor settings, but we cannot locate these geographically, and at the other end of the continuum the settings are completely eliminated by filling the frame with the represented participants only.

In addition to the analysis of Narrative Structures in the INNSC noted above, I also collected other information on the kinds of issues and events the stories in this corpus were concerned with. In answering the question 'What are image-nuclear news stories about?', I had to engage with both the images and their captions. I found that the vast majority of image-nuclear news stories report on event-based happenings, as presented in Table 3.4, which correlates well with the fact that the Narrative Structure analysis finds that images in this corpus overwhelmingly involve depictions of people doing something with or to someone/thing else.

I separated 'festivals' from 'cultural events' to distinguish between events that usually appear at a fixed time in the annual calendar, i.e. festivals (e.g. the Festival of the Wind, an annual kite flying festival at Bondi Beach, Sydney, Australia), from cultural events, e.g. a 'tea ceremony',

Figure 3.5 The range of participant types in the INNSC
(Photographs by AFP, AP and Reuters photographers, also published in *Sydney Morning Herald*)

Figure 3.6 Images from the INNSC including more or less of the setting
(Photographs by AFP, AP and Reuters photographers, also published in *Sydney Morning Herald*)

Table 3.4 Top ten story subjects both internationally and locally sourced

Top ten international story subjects: (raw nos)		**Top ten Australian story subjects: (raw nos)**	
Festivals	53	Sporting event	48
Animal	44	Weather	30
Political event	38	Animal	29
Military	36	Schools	24
Protest	36	Theatre	23
Cultural event	33	Art	21
Sporting event	31	Dance	17
Religious festival	31	Celebrity	16
Weather	30	Festivals	15
Art	23	Political event	11

which is indicative of a particular culture, and may happen at any time. Also, the database system I used to collect information on the stories in the INNSC allows for any combination of data in a query and since 63 per cent of the stories in the INNSC were sourced from international agencies like Reuters, AP and AFP, I thought it would be useful to examine whether different topics dominate the coverage from home and abroad. As can be seen in Table 3.4, international story topics cover a wide range of both human interest-oriented subjects, like festivals, animals, cultural events and art, as well as stories oriented more towards serious or 'hard' news happenings – concerning the military, political events or protests. In terms of local coverage, however, nine of the top ten story subjects concern human interest topics. This finding may be connected to the way in which image-nuclear news stories are structured. The headline and image often engage in a form of word–image play and with only the caption text to elaborate on the story context, this limits the extent to which readers can engage with the subject. I will talk more about the generic structure of image-nuclear news stories in Chapter 5, along with the implications of this for the ways in which readers engage with such stories.

However, it is also interesting to note the fact that stories about sport, the weather and the arts/culture dominate the top ten story subjects in this corpus from the *Sydney Morning Herald*, which agrees with findings by Brighton (1998 cited in Conley and Lamble 2006, p. 54), who states that sport and lifestyle now account for 67 per cent of editorial content in daily Australian newspapers. Australia is well-known as a sporting nation and sports stories often make the 'front of the book' (i.e. the 'News' section at the front of the newspaper), rather than remaining

locked into the separate 'Sports' section of the paper, which is at the back of the newspaper, or in a separate pull-out section of its own: hence the unsurprising result in Table 3.5 that sporting events dominate the story topics relating to local, Australian coverage. A recent special issue of the journal *Media International Australia* on sports reporting also revealed that 'there are 760 accredited media for the AFL [Australian Rules Football], but fewer than a quarter that number in the Canberra [Federal parliament] press gallery' (Zion, Spaaij and Nicholson 2011, p. 80), which further confirms the position of sport in the Australian national psyche.

In sum, analysing representational meanings in press photographs centres on the visual structuring of elements within the image. Press photographs tend to be Narrative Structures in that they present 'unfolding actions and events, processes of change, transitory spatial arrangements' (Kress and van Leeuwen 2006, p. 79). This is reflected in the analysis of the INNSC, where I found that people dominate as the subject of image-nuclear news stories. Here, the represented participants are mostly photographed in discernible contexts, participating in activities that are mostly connected with the general goings on in a community, including sporting events and festivals. In the following section, I will examine how relationships are established between these represented participants and the newspaper readers (through analysis within the interactional metafunction) and the extent to which this applies to the images in the INNSC and their readers.

3.3.2 Interactional meanings in press photographs

Interactional meanings in images concern several kinds of interpersonal relationships. These may be relationships established **within** an image (i.e. between the represented participants depicted in the image), they may be relationships established **through** an image (i.e. between the producer of the image, which in the case of news images may be the news organization as an institution, and the viewer of the image) or they may be relationships established **between** the represented participants in an image and the viewer of the image (i.e. the personal connections that a particular reader/viewer may establish between him/herself and the content of the image, depending on their own experiences, values and beliefs).

In the context of print news discourse, and to paraphrase Kress and van Leeuwen (2006, p. 114), the producer of the image (the photographer, picture editor and copyeditor) is usually absent for the viewer (the newspaper reader) and the viewer is absent for the producer. However, extensive market research is carried out by news organizations to

determine audience types (see Bednarek and Caple 2012a, pp. 25–8 for an explanation of audience roles in relation to news discourse); indeed they usually work with a particular target audience in mind (Bell 1991). As a result, certain kinds of relationships are established (or at least encouraged) between readers and the news organization **through** the images and words they deploy in the retelling of a news event (see also Hall 1980 on reading position). In the following paragraphs, I will first introduce the ways in which interactive meanings may be visually encoded in images, with close reference to Kress and van Leeuwen's (2006, p. 149) system network for Interactive meanings (see Figure 3.7). Then I will examine the range of interactive relations that are established in the INNSC. I will also draw on Martin (2001), who includes facial affect as an interpersonal resource in images for establishing relations between the represented participants in an image and the viewers of the image.

Interactive meanings in images are established through the three simultaneous systems of Contact, Social Distance and Attitude (Kress

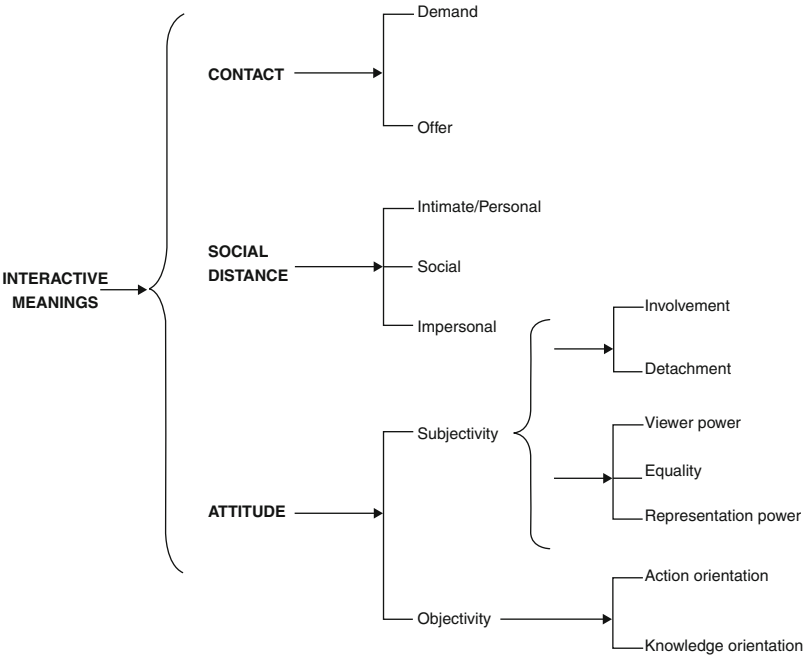


Figure 3.7 Interactive meanings in images (Reproduced with permission: *Reading Images*, ©Kress and van Leeuwen 2006, p. 149, Routledge)

and van Leeuwen 2006, p. 149), as can be seen in Figure 3.7. Looking first at the system of Contact, this is established between the viewer and the represented participants through gaze (sometimes including gesture). Direct eye-contact is seen as a visual form of direct address (Kress and van Leeuwen 2006, p. 117), and acknowledges the viewer; indeed it demands that the viewer enter into an imaginary relationship with the represented participant who is looking directly into the camera lens, and is labelled 'demand' in Kress and van Leeuwen's terms. On the other hand, images that do not establish any direct eye-contact between the viewer and the represented participant are labelled 'offer' (Kress and van Leeuwen 2006, p. 119). In such images, the represented participant is offered as an object of contemplation. Each make quite different demands of the viewer – as Kress and van Leeuwen (2006, p. 117) put it: 'There is, then, a fundamental difference between pictures from which the represented participants look directly at the viewer's eyes, and the pictures in which this is not the case.' Images enacting relations of 'demand' and 'offer' can be seen in Examples 1 and 2 respectively in Table 3.5.

The second dimension, Social Distance, is encoded in images through shot-type (close, mid and long shot) in combination with the size of the frame. It is best viewed as a continuum from extreme close-up to the very long shot. Where one shot-type ends and the next begins, however, is bound up in our own personal, social and cultural values, which means that an image may enact a close, personal relationship for one person yet the same image may be viewed by another person as enacting a more social relationship. As Hall (1964, 1966) suggests, we each carry with us a set of invisible boundaries that determine the distance we keep from others. Such values need to be taken into consideration in any analysis of interactional meanings in images. In general, Kress and van Leeuwen (2006) put it that a close-up (head and shoulders) shot allows an imaginary intimate relationship to be established between the viewer and the represented participant. A mid shot would usually be cut off around waist level and enacts a social relationship, while a long shot is seen as enacting an impersonal relationship between viewer and represented participant. Table 3.5 also shows how social and impersonal relations may be enacted in press photographs.

The third dimension to Kress and van Leeuwen's systems of interactive meanings is Attitude, which Kress and van Leeuwen (2006, p. 129) suggest is enacted through perspective (or camera angle). In entering the system of Attitude, a choice is made between objectivity and subjectivity. Objective attitude is encoded in 'scientific and technical pictures, such as diagrams, maps and charts' (Kress and van Leeuwen 2006, p. 143)

Table 3.5 The realizations of interactive meanings in images

Systems for Interactive meanings	**Example images**	
	1	**2**
	©Cameron Laird	©Cameron Laird
Contact	Direct eye-contact realizing 'demand'	Indirect eye-contact realizing 'offer'
Social Distance	Mid-shot realizing 'social' relationship	Long-shot realizing 'impersonal' relationship
Attitude: subjectivity	Frontal angle realizing 'involvement' Higher angle realizing 'viewer power'	Oblique angle realizing 'detachment' Horizontal angle realizing 'equality'

and will not be discussed further here. Subjectivity, on the other hand, is a key aspect of interactive meaning-making in press photography, thus we shall explore the systems of involvement and power through camera angle further.

The system of Subjectivity realizes the subjective involvement or detachment of the viewer in relation to the represented participants. This is achieved through photographing the represented participants from a frontal angle or from an oblique angle, and is demonstrated in the example images in Table 3.5. In Example 1, the represented participants are photographed from front on, which can be said to act as an invitation for the viewer to become more involved with the represented participants, thus realizing the meaning of involvement. The represented participants in Example 2, however, are photographed from a slightly oblique angle, which is said to maintain a more objective distance between the viewer and the represented participants, hence 'detachment'. The vertical angle of the camera to the represented participants is another way in which interactional meanings are enacted in photographic images. Kress and van Leeuwen (2006, p. 140) refer to this as *power relations*. They suggest that if the photographer photographs the represented participant from a low angle (looking up towards the subject) then this is said to place the represented participant in a more powerful position in relation to the viewer. If the camera angle is at a high angle, where the photographer is looking down on the subject, then this creates the opposite power relation and the viewer is said to be more powerful than the represented participant (as in Example 1 in Table 3.5). Photographing a subject from a horizontal level is said to establish an equal relationship between the viewer and the represented participant (as in Example 2 in Table 3.5).

As noted above, interactive meanings in images are realized in three simultaneous systems, Contact, Social Distance and Attitude, which means that relations with the viewer are established through the combination of the configurations of meanings simultaneously occurring across these systems. Quite often, certain combinations tend to cluster together. For example, when the gaze of the represented participant enters into a demand relationship with the viewer, such images also tend to enact intimate to social relations of Social Distance as well as involvement through being photographed from a frontal angle. Image 1 in Table 3.5 is an example of this kind of clustering of interactive meanings. This is an image of a couple standing in front of the remains of their home which was destroyed by Cyclone Larry as it passed over far North Queensland, Australia, in March 2006. Viewers of this image

are directed by these interactional configurations to enter into a direct relationship with the represented participants, the couple, through the combination of direct eye-contact, a mid-length shot and frontal angle. This may lead the viewer to empathize with the couple. The image is also taken from a slightly higher angle. One of the reasons for this could be to allow for the inclusion of more of the devastation behind the couple. Had they been photographed from a lower angle, their bodies would have obscured much of the background of the image. In terms of interactive meanings, however, the higher angle also enacts relations of viewer power, which may be construed as compelling the viewer to respond to the situation in the image in some way, for example by donating money to relief efforts.

Another common clustering of interactive meanings is enacted in image 2 in Table 3.5. Here we can see a combination of indirect eye-contact, a long shot and slightly oblique angle to the represented participants. Image 2 also deals with the aftermath of a natural disaster, this time flooding in far North Queensland in February 2009. The participants in this image are the Governor General of Australia, Quentin Bryce, and a sugarcane farmer who has lost his crops to the floods. They are engaged in conversation with each other and are not paying attention to the camera and hence the viewer. Thus a more distant or detached interactive relationship is established through this image, especially when compared with image 1 in Table 3.5. The viewer does not feel the same level of connection with the represented participants as in image 1, and is less likely to empathize with the participants in image 2 and their situation. It could be argued that in image 2 the Governor General is there representing the people of Australia, thus fulfilling the function of the concerned community, so we do not need to have the same level of direct engagement as we do with image 1.

So far in this section I have examined the ways in which interactive meanings are established between viewers of an image and the represented participants in the image, using Kress and van Leeuwen's (2006) systems for Interactive meanings. Another way in which such interpersonal relations can be established is through examining facial affect. This notion comes from the work already described in the Appraisal framework in relation to Affect – the ways in which we express our emotions in verbal discourse (Martin and Rose 2007, p. 29; Martin and White 2005; Bednarek 2008). Visually, affectual facial expressions can be detected by analysing the position/shape of eyebrows, lips, eyes and degrees of tension in the facial musculature. Simplified somewhat here, positive facial affect may be realized by raised/curved eyebrows and

curved up-turned lips, sometimes with teeth showing. Negative facial affect is generally realized by downward curving lips and inwardly downward-pointing eyebrows. Neutral facial affect falls somewhere in between the two, and where the facial muscles would generally be most relaxed and the lips and eyebrows would be in a neutral position. With photographic images, tension in the facial muscles can also be taken into consideration in determining whether the emotions being expressed are positive, negative or neutral (see Bednarek 2008, pp. 161–5 for a discussion of neutral Affect). This emotion can also be carried through the gestures and body posture of the represented participants, and can further help the viewer to determine whether the facial affect is positive, neutral or negative, especially in ambiguous cases.

As with the representational meanings discussed above, I also analysed the INNSC for interactive meanings, using Kress and van Leeuwen's (2006) systems for Interactive meanings and Martin's (2001) notion of facial affect. I will briefly discuss the findings of this analysis here to get a view of the kinds of interactive meanings that may be made in image-nuclear news stories and the implications of these for the ways in which readers engage with such stories and the *Sydney Morning Herald*.

As noted above, there were 942 image-nuclear news stories in the INNSC that did include people and/or animals, while the remainder were landscape images. The analysis presented here concerns only the 942 images that did include people/animals, and is summarized in Table 3.6.

Table 3.6 Interactive meanings in the INNSC

Interactive meanings	**% of corpus (942)**	
Contact	Demand	9
	Offer	91
Social Distance	Intimate/personal	9
	Social	41.5
	Impersonal	49.5
Attitude: subjectivity	Involvement	22
	Detachment	78
	Viewer power	23
	Equality	57
	Representation power	20
	% of corpus (520)	
Facial affect	Positive	54
	Neutral	32
	Negative	14

The figures presented in Table 3.6 show that there is a similar clustering of meanings to that noted above for the images in Table 3.5. In general, it seems, the reader of image-nuclear news stories in the *Sydney Morning Herald* is held at a distance in relation to the goings on in the images. As noted in Table 3.6, very few images in the INNSC engage the reader in a direct manner through direct eye-contact. Overwhelmingly, in 91 per cent of instances, the represented participants are offered up for contemplation by the viewer. This is an important statistic, as analyses in Chapter 5 reveal that there is much work to be done in decoding the intersemiotic play in image-nuclear news stories. To then make further demands on the reader to become involved in the activities in the image may place too great a demand on the reader's time and enthusiasm to engage with these stories.

As with the findings for Contact noted above, only a small proportion of the images in the INNSC enact any kind of intimacy with the viewer. 9 per cent of the analysed images are shot from close up, compared to the remaining 91 per cent that are either mid or long shots, thus enacting *social* or *impersonal* meaning relations. Again, this reinforces the picture that is emerging through this analysis that the photographs used in image-nuclear news stories are there more for contemplation than to make any direct demands on the viewer to become personally involved in the story. It should also be noted that of the relatively small number of image-nuclear news stories that are shot from close range, any direct contact between the represented participants and the viewer is often negated by the lack of direct eye-contact. The photograph in Figure 3.8 is a good example of this. Here we have a person who has been photographed from close up and at a frontal angle. This would ordinarily cause an intimate relationship to be formed between the viewer and the represented participant. However, the fact that his face is buried inside the coffee cup and we do not establish eye-contact with him negates this personal connection. Instead, it could be argued that the viewer connects with his skills as a coffee judge, by also getting in close to the cup. Thus the focus shifts from being a personal connection with a person to a more impersonal appreciation of the judge and the skills involved in judging coffee competitions.

Involvement is another feature of interactive meanings that often correlates with Contact. Looking again to Table 3.6, it is clear that viewers of image-nuclear news stories are not generally required to become directly involved with the represented participants and their activities, since 78 per cent of the images are shot from an oblique angle (side on to the activity). This reinforces the *offer* finding also noted

Figure 3.8 Close personal contact negated by the lack of eye-contact, 'Eyes on the ground', *Sydney Morning Herald*, 22 February 2005, p. 6 (Fairfax Syndication/ Peter Morris)

in Table 3.6. The represented participants seem to be engaging with each other in the images, not with the viewer. This also mirrors the representational analysis of the INNSC discussed above, where the narrative structures of image-nuclear news stories tend to cluster around the *action, transactional* end of the system. The represented participants are engaged in activities with each other and are thus 'detached' from us, the viewers.

It is very rare to see press photographs taken from behind the represented participants in the image, showing only their backs. To do this, however, is to borrow a technique common to cinematography and called a point-of-view shot (Bordwell and Thompson 2008), where we look at the scene from the point of view of the person over whose shoulder the shot is taken. There are five examples of this in the INNSC (one of which is shown in Figure 3.9), and these could all be analysed

12 News Tuesday, June 15, 2004 smh.com.au

The Sydney Morning Herald

Army link key to Saudi attacks on Americans

Craig Whitlock in London and Renae Merle in Washington

The three Americans killed or kidnapped by Islamic radicals in Saudi Arabia in the past week were probably selected as targets days or weeks in advance and singled out because of their work as military contractors, United States and Saudi officials said.

Authorities continued to search for the kidnapped American Paul Johnson, 53, an employee of Lockheed Martin, whose family reported on Saturday that he had vanished in Riyadh, the Saudi capital.

A group calling itself al-Qaeda of the Arabian Peninsula issued a statement that day saying it had captured Mr Johnson and would treat him in the same way that US troops had treated Iraq detainees in Abu Ghraib prison outside Baghdad and at Guantanamo Bay in Cuba.

The phone number on Mr Johnson's business card indicated that he worked at the Riyadh headquarters of Advanced Electronics, a Saudi technology firm that manages a number of military contracts for the Saudi Government.

Advanced Electronics also employed Kenneth Scroggs, another American, who was gunned down by three assailants as he pulled into the garage of his home in Riyadh on Saturday afternoon, Saudi officials said.

A third American, Robert Jacobs, 62, was fatally shot in his home in Riyadh last Tuesday after leaving the Riyadh office of Vinnell Corporation, where he worked on a project to train the Saudi National Guard.

Seven Vinnell personnel were killed in May 2003 in a suicide bombing of a residential compound for Westerners in Riyadh.

The US embassy in Riyadh released a statement saying last week's attacks on Americans "appear to have involved extensive planning and preparation and were likely preceded by extensive pre-attack surveillance".

On Sunday the embassy warned Americans in the kingdom to pay close attention to their surroundings and to avoid predictable workday routines that could make them easy targets.

As the British Foreign Office on Sunday gave all non-essential staff and their families in Saudi Arabia permission to return home, British Airways said its flight crews would no longer spend nights in the country because the airline feared for their safety. The airline will land in Saudi Arabia, then make short-haul trips to Riyadh.

The al-Qaeda-affiliated group, in its statement on Saturday, said Mr Johnson was one of four experts in Saudi Arabia on the Apache attack helicopters used by the US military elsewhere in the Middle East. The statement indicated that Mr Scroggs had also advised the Saudi Government on the use of Apaches.

Advanced Electronics was awarded a five-year, $US53 million US Army contract in 1999 for repair work on Apache systems.

The US Secretary of State, Colin Powell, said on network television on Sunday that he was satisfied with the Saudi Government's efforts to investigate the recent attacks and to prevent future bloodshed.

The Washington Post, The Guardian

Pakistan raids al-Qaeda hideouts

Islamabad: Pakistani troops have ended an operation to flush out al-Qaeda suspects and their local supporters from hideouts in a remote region near Afghanistan, leaving 72 people dead, including 47 security personnel.

An army spokesman, Major General Shaukat Sultan, said yesterday that the operation was begun after foreign militants killed 15 security personnel near the town of Shakai, 260 kilometres west of the capital, Islamabad, last Wednesday.

Soldiers, backed by artillery, helicopter gunships and jet fighters, targeted rebel hideouts. The five-day operation left 55

people (rather than elites, see news values analysis in Chapter 2) correlates well with this finding that we also, in the majority of cases, enter into an equal relationship with the represented participants: that is, they are, in general, people just like us.

In analysing the INNSC for facial affect, the corpus was first analysed for whether the facial features of the represented participants were discernible in the image or not (for example, in the image in Figure 3.8, while this is an extreme close-up of a person, his facial features are not visible in the image). Where they were clearly discernible, a choice was made between positive, neutral and negative facial affect. First, in relation to determining whether facial features were discernible and thus analysable, only 520 images lent themselves for analysis of facial affect. Of these 520 images, 54 per cent were coded as positive facial affect. In such images participants were usually smiling or laughing. Neutral facial affect was encoded in 32 per cent of these images and 14 per cent displayed negative facial affect, as noted in Table 3.6.

Thus far in this chapter I have examined two functions of press photographs: their representational and interactional functions. In applying this analysis to a specific news story corpus I have shown that in the *Sydney Morning Herald*, image-nuclear news stories overwhelmingly involve people participating in some contextualized event, towards which the viewer is, in general, positively disposed, by engaging with the positive affectual responses in the image participants. The viewer is not generally called upon to become directly involved in any of the activities represented. Rather, she is encouraged to contemplate the images. This is made possible through the interactive configurations in the image: the lack of direct eye-contact, the lack of involvement and the greater social distance established between the viewer and the represented participants. These, in combination, make it safe to linger on the goings on in the image, without feeling that any pressure is being placed on the viewer to take up a position with regard to the event/persons depicted.

These findings, however, seem somewhat mismatched with respect to the role that news photographs are said to play in attracting readers to engage with certain stories on the page. Newspaper editors and media academics alike insist that one of the functions of the press photograph is to draw the readers' attention to the page and the stories within it. If these images dominate the pages they appear on, as demonstrated in Figure 1.3 in Chapter 1, but do not engage the reader directly through the represented participants, how then do they attract and keep the attention of the reader? I suggest that they do so through

their compositional choices. These images are overwhelmingly very well composed photographs, as will be demonstrated in Chapter 4. In the following section, I will examine the ways in which Kress and van Leeuwen propose we analyse for compositional meanings in images.

3.3.3 Compositional meanings in press photographs

According to Kress and van Leeuwen (2006, p. 177), composition relates the interactive and representational meanings of an image to each other through three simultaneous systems: Information Value, Salience and Framing (see Figure 3.10). Where the participants are placed in the image (Information Value), how much of the frame they occupy (Salience), and how connected they are to other elements on the page (Framing) are all elements of composition. These systems apply not only to individual pictures but also to multisemiotic texts, where images combine with other text and images on a page. Composition may be viewed as the glue that holds the other two metafunctions together to make a complete and cohesive whole that must also relate (through Salience and Framing) to the other semiotic systems accompanying it,

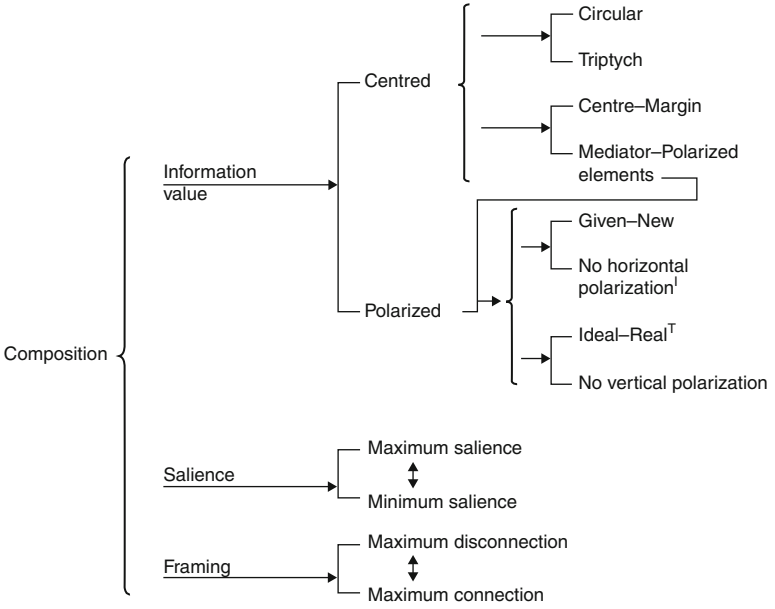


Figure 3.10 The meaning of composition (Reproduced with permission: *Reading Images*, ©Kress and van Leeuwen 2006, p. 210, Routledge)

be it in an advertisement, in a news story or elsewhere. Kress and van Leeuwen use the term 'integration codes' to describe these compositional meanings and the ways in which they 'place the meaningful elements into the whole and [...] provide coherence and ordering among them' (2006, p. 201). In the following, I will explore the compositional configurations in Figure 3.10 in relation to press photography and point out the limitations of these systems, as they apply to news image contexts.

Looking first at the systems of Salience and Framing, both of these systems are represented as a cline (shown by a double-headed arrow), which means that they are measured by degree from maximal to minimal. Compositionally, Salience relates to the 'degree to which an element draws attention to itself' (Kress and van Leeuwen 2006, p. 210), which in a photograph can be achieved through variations in the size of the represented participants (in relation to other elements in the image), colour, sharpness/depth of field, foregrounding/backgrounding and overlap with other elements. In this way, the visual weight of an element can be enhanced or reduced and a 'hierarchy of importance' (Kress and van Leeuwen 2006, p. 201) can be established between the elements of an image. Table 3.7 demonstrates how salience can be achieved in press photographs.

By singling out one participant and filling the frame with that participant, s/he can be made maximally salient, as in the photograph of Queen Elizabeth II in Table 3.7. Elements that are roughly the same size in the frame, doing the same thing and wearing similar coloured

Table 3.7 The construal of salience in news images

© Allan Williamson Photography	© Allan Williamson/ Lichfield Mercury	© Hattie Miles
Maximally salient	Somewhat salient	Minimally salient / relative

clothing will be seen as relative to each other, as in the photograph of tourists inside a museum in Table 3.7.

Framing, like Salience, is a matter of degree of connection and can relate both internally (between elements in the image frame) and externally (between images/stories on the page). Internally, framing relates to the spatial composition of elements and the degree to which they are connected or disconnected to each other within an image frame. This can be achieved through the use of vectors, or lines, to separate or connect elements, or by grouping elements together to create a single unit of information. Externally, framing can be used to relate the image/story to other parts of the page through the use of strong or weak framing devices. In a newspaper, for example, headlines, images, captions and story texts are usually kept separate from each other – but read together as a single story, they may be separated from other stories on the page by a solid line. If several stories on the page concern the same region of the world, but deal in different topics, then a dotted line may be used between these stories to indicate that there is some connection between them. Occasionally, coverage of a particular issue/event (for example, an election campaign) may take up a whole page or several pages. In such instances there may be no lines, just white space between the stories to indicate maximal connection, as well as an issues header that may span the top of the page. There are also instances where a front page image may bleed into the headlines and even the masthead of the newspaper, creating maximal connection between words, images and news organization (as demonstrated in Figure 3.11).

The story in Figure 3.11 concerns the arrival of Jessica Watson, a 16-year-old sailor, in Sydney Harbour, which brings to a close her attempt to become the youngest person to sail solo, unassisted and non-stop around the world. The image takes up three-quarters of the front page and bleeds into the masthead, headline and story text. With the headline 'Welcome home, Jessica', the newspaper appears to be leading the welcome, acting on behalf of the entire community, and commemorating this event for everyone in this very 'special' front page layout.

With regard to the analysis of Salience and Framing in the INNSC, I found that approximately 56 per cent of the images contain an element that dominates the image frame, while in the remaining 44 per cent of images the elements are arranged evenly in relation to each other within the frame. I also found that the main method of achieving dominance of the image frame is through size, followed by differences in colour and where the elements are placed in the frame (foregrounding vs. backgrounding). A key photographic device for enhancing the salience of

Figure 3.11 An example of maximal connection between words, images and news institution, 'Welcome home, Jessica', *Sydney Morning Herald*, 15–16 May 2010, p. 1 (Fairfax Syndication)

an element in an image, controlling the depth of field/sharpness of elements, is used very infrequently in the INNSC. Interestingly, there are a few images in this corpus that really challenge the typical compositional configurations, as is demonstrated in the story in Figure 3.9 above ('Learning to make a splash').

This is an interesting image. Not only does it challenge the point-of-view of the camera by allowing one of the participants to have her back to the camera (which, as noted above, is rare in press photography), but it also challenges the typical methods for creating salience in the image. The largest and most foregrounded element in the frame, the female child, is out of focus, while the smaller backgrounded element, the boy practising his jumps, is in sharp focus. The focus on the boy is also enhanced by the way the two children are arranged along the diagonal axis in the image frame, thus the girl also points to the boy through the tilt of her shoulders, her gaze and the diagonal line that also dissects the image background. This has a lot to do with balance, weight and counterweight, as discussed in Fine Art theory (and noted by Kress and van Leeuwen 2006, p. 202), which I will discuss in relation to my own theorizing on composition in Chapter 4. In addition, the caption text also focuses the reader's attention on the boy. The first sentence reads: 'A boy practises his jumps during morning training at a diving school in Wuhan, China.' There is no mention of the girl warming up in the foreground.

As already noted above, the images in the INNSC tend to involve people who are doing things with or to other people or who are doing the same as other people. Thus the images show connections between the elements in the image and portray them as a single unit of information. In this corpus, there is no real evidence of framing devices being used to separate elements within the images. Since this corpus comes from a newspaper, however, there is strong evidence of the ways in which the stories on the page are connected to or disconnected from each other. It should be noted at this point that the *Sydney Morning Herald* underwent a significant redesign in 2000. As a result, more white space was introduced between stories on the page, and this became a key framing device for image-nuclear news stories, especially when the captions to these stories were moved from the more common placement below the image to the side of the image. The presentation in Figure 2.3 in Chapter 2 ('Students take a stand') is a clear example of how extra white space is introduced around image-nuclear news stories in this newspaper. In terms of Framing between stories on the page in the INNSC, 970 stories are maximally disconnected from other stories on the page through the use of a solid rule. Twenty-one stories are maximally connected to other stories on the page through the absence of any rules and only two stories make use of a dotted rule, denoting some connection to other stories on the page. The remaining seven stories are framed by a solid rule on two or three sides.

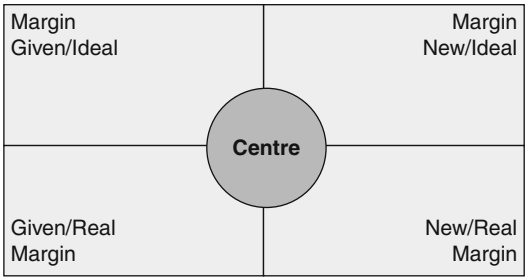


Figure 3.12 Information Value represented topologically

Turning our attention now to the third system in the composition framework, Information Value, this is the key system for analysing the meanings associated with how elements are arranged both within an image frame and externally in relation to other elements on a page. It is also the most misapplied compositional configuration system and the one that has been most widely criticized. I shall discuss these issues further below and suggest an alternative approach in Chapter 4, but first I will introduce the system itself. The system of Information Value suggests that represented participants in the image frame (or elements on a page) can be either centred or polarized. This framework is shown diagrammatically in Figure 3.12.

Centred participants are located in the centre of the frame/page with other elements relating to them located either in a circular fashion, by being distributed fairly evenly around the central element, or in a triptych, where other non-central elements lie on either side of the central element, either on the horizontal or vertical axis. According to Kress and van Leeuwen, polarized visual compositional choices along the horizontal axis bear 'a close similarity [to the] *sequential* information structure in language' (2006, p. 181, italics in original). Thus, they assert that information placed on the left of the image frame (or page) may be assigned the meaning *Given*, while information placed on the right of the frame/page may be assigned the meaning *New*. Equally, information placed along the vertical axis from the top of the frame/page to the bottom of the frame/page may be assigned the meanings of *Ideal* and *Real* respectively. In terms of the kinds of meanings that may be associated with visual Given/New, they go on to explain that:

> For something to be Given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of

> departure for the message. For something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention. Broadly speaking, the meaning of the New is therefore "problematic", "contestable", "the information 'at issue'", while the Given is presented as commonsensical, self-evident. (Kress and van Leeuwen 2006, p. 181)

Similarly, for the Ideal/Real structure, the meanings are glossed as the 'promise' or 'what might be' in the Ideal section of the page or image, while the Real section gives us the 'informative and practical' or the 'what is' (Kress and van Leeuwen 2006, p. 186).

The meanings noted above in relation to polarized compositional configurations appear to apply particularly well to advertising and magazine texts. Indeed they are the mainstay of layout design in such texts. The promise of the product usually dominates the upper part of an advertising text, while the more informative, practical information (and the obligatory small print) tends to appear in the lower half of an advertisement.[2] Similarly, magazines, as well as advertisements, have a tendency to organize visual information on the horizontal axis in line with the Given/New or Before/After meanings. In fashion make-overs, stories about dieting successes or plastic surgery, the 'before' pictures almost invariably appear to the left of the 'after' pictures. In fact, some advertising texts deliberately play with these compositional values. A good example of such play can be seen in the Virgin credit card 'plastic surgery' advertisements, which were launched in November 2004. In these advertisements for the Virgin credit card two identical images of a person sit side-by-side on the left and right of the page. The only difference between them is in the facial expression. Above the images are printed the words 'BEFORE' (on the left) and 'AFTER' (on the right). This plays with the notion of the Left/Right, Given/New, Before/After dichotomy, with the unhappy person before they got their credit card on the left and the happy person after they got their credit card on the right. The play naturally relies on our shared understanding of the cultural relationships that are established when placing items on the left or on the right of a page.[3]

Applying the meanings of Given/New, Ideal/Real to the composite texts that typically occur in advertising is relatively straightforward. However, it becomes more problematic when examining the compositional configurations of other types of texts, for example of newspapers and individual press photographs (for a detailed discussion of the

limitations of Information Value as applied to the layout of other types of multimodal document, see Bateman 2008, pp. 40–52). A major problem lies in the blanket application of the meanings Given/New, Ideal/Real to **all** polarized compositions, which I have frequently witnessed in the visual analysis of news discourse presented in student assignments. However, as Kress and van Leeuwen point out:

> when pictures or layouts make **significant** use of the horizontal axis, positioning some of their elements left, and other different ones right of the centre (**which does not, of course, happen in every composition**), the elements placed on the left are presented as Given, the elements placed on the right as New. (2006, pp. 180–1, my bold)

Crucial to this definition is the notion of 'significant use of the horizontal axis'. I take this to mean that interpretations of Given/New and Ideal/Real are only appropriate when an image or page has been deliberately composed to bring out these meanings, i.e. to make significant. Unfortunately, Kress and van Leeuwen do not go on to clarify when or how the polarization of information in this way can be determined as 'significant' and, importantly for my own research into press photography, how one should go about analysing polarized images in which Given/New or Ideal/Real is not a motivating factor. An example should help to clarify this point. If polarization is defined in terms of ideational contrast (for example old/new, man/woman, boy/girl), then it would follow that in the example image in Figure 3.13 the girl and the boy pictured on the left and right (respectively) could be analysed as being polarized and therefore assigned the information values of Given and New. However, it is difficult to justify assigning the meaning of Given and New to this image, even with the added contextual information provided by the caption to the photograph. Both of the children pictured are participating in a training exercise for young surf lifesavers and the photographer has placed himself in a position where the children need to run on either side of him to get to the finish line or the next stage in their exercises. This has allowed the photographer to maximize the action in the image, having the children running through the image frame and still have other participants clearly visible in the surf behind. Considering the child on the left as the 'Given' or 'known', 'familiar' or 'before' and the child on the right the New or 'problematic/contestable' suggests quite a different status relation between the two children, which is not the case in this image.

Figure 3.13 A polarized image along the horizontal axis, 'The first wave of a nipper invasion', *Sydney Morning Herald*, 11 February 2005, p. 3 (Fairfax Syndication/ Dallas Kilponen)

Equally, compositional choices in the image in Figure 3.14 make use of the vertical axis. Again, the information in this image is clearly polarized and significant use of the vertical axis can be seen in this image. However, I am reluctant to assign the meanings of Ideal and Real to this information. This image depicts a training exercise in progress. The personnel in the top half of the image appear to be monitoring the performance of the policeman who is emerging from the hole in the ground, a situation that would not be a part of his everyday routine. Rather, the focus of the reader is on the affectual response of the policeman to this apparently gruelling exercise, which has been achieved by the position of the photographer, which is close to the ground and almost level with the crawling policeman. The juxtaposition of the policeman emerging from the hole with those standing around above him makes the affectual connection with him even stronger.

8 Friday, March 11, 2005 smh.com.au The Sydney Morning Herald

World

Beirut spring falters as Syria revives a PM

Ed O'Loughlin
Herald Correspondent
in Beirut

In a further show of force by Damascus and its allies, the Lebanese parliament is set to reappoint the Syrian-backed Omar Karami as prime minister less than two weeks after protests forced him to resign.

The latest twist in Lebanon's political crisis follows Monday's mass demonstration in Beirut by up to 200,000 supporters of the Syrian-backed Shiite militia Hezbollah, calling for Syrian troops to stay in Lebanon.

The demonstration dwarfed previous anti-Syrian protests that had followed the assassination on February 14 of the former prime minister Rafik Hariri, a crime that the Lebanese opposition blames on Syria.

Mr Karami, who resigned during a debate of no confidence in his government, is assured reappointment if he accepts the nomination, which is backed by 71 of the country's 128 MPs.

In the confused wake of his resignation the opposition refused to put forward its own candidate for the post, demanding instead that the Syrian backed President, Emile Lahoud, appoint a "neutral" prime minister and cabinet to prevent vote-rigging in elections scheduled for May.

The opposition also sought the immediate withdrawal of all Syrian troops and secret police from Lebanon, the resignation of senior security officials and an independent investigation into the death of Mr Hariri.

The latest tactical victory for Syria is unlikely to win it any favour in US pressure for it to end its military domination of its smaller neighbour.

Omar Karami ... resigned during a debate of no confidence in his government.

On Wednesday President George Bush and Syrian troop redeployments now under way were only a "half measure" and that Syrian intelligence services must also be withdrawn.

He spoke as convoys of Syrian troops and weapons were pulled out of long-term bases in north Lebanon and mountain positions overlooking Beirut.

This week Mr Lahoud agreed with President Bashar al-Assad of Syria that all Syrian troops would withdraw to the eastern Bekaa Valley by the end of the month, in line with the 1990 Taif accords that ended Lebanon's civil war.

Under the accords, this redeployment should have taken place by the end of 1992, and should have been followed by a complete withdrawal of Syrian "peacekeepers" from Lebanon.

Terje Roed-Larsen, special envoy of the United Nations Secretary-General, Kofi Annan, is due to arrive in the region shortly to press for the implementation of last September's UN resolution 1559, which calls for an immediate withdrawal of all foreign troops from Lebanon and the disarming of local militias – in other words, Hezbollah.

The US has threatened to use its Patriot Act to tighten its own unilateral sanctions against Syria if it does not comply with Washington's demands.

Diplomats said the most likely – and most damaging – sanction would be a freeze on banking links to Syria, which would have knock-on effects that excluded the country from much of the international financial system.

In Damascus, meanwhile, thousands of Baathists marched in support of the regime on Wednesday. Opposition demonstrations are not allowed.

Iraq insurgents film police chief's murder

Baghdad: Insurgents dressed in Iraqi police uniforms shot dead the chief of a central Baghdad police station yesterday.

Insurgents set up a fake police checkpoint and stopped Colonel Ahmed Abrah's car as he was on the way to work at Sulfiya police station. After asking his name, they shot him along with two other policemen in his car. One of the insurgents filmed the killing, police said.

In further violence, the Iraq Planning Minister, Mahdi al-Hafedh, a key figure in efforts to rebuild the country, narrowly avoided death when foreign security guards mistakenly opened fire on him. Two of his guards were killed.

On Wednesday, the Italian Prime Minister, Silvio Berlusconi, told his country's Senate that US military officials in Iraq had approved an Italian intelligence officer's mission to free a kidnapped journalist and were expecting the convoy's arrival at Baghdad's airport last Friday when US soldiers opened fire.

After Giuliana Sgrena was handed over the intelligence officer, Nicola Calipari, put her in the back seat of his car, sat beside her, and phoned his superiors.

One call was to an Italian official who was standing next to an American colonel at the airport. Mr. Calipari "therefore warned the American military officials of their immediate arrival in the airport zone". Mr Berlusconi said.

The Pentagon declined to comment on the Italian account. The New York Times, Reuters, Associated Press

Delight at the end of the tunnel

Members of the Palestinian police force take part in a training exercise in the West Bank town of Tulkarm. Photo: AFP/Jaafar Ashtiyeh

Scathing attack on illegal outposts

Jerusalem: The author of a damning report on the illegal financing of settlement outposts says Israel should consider criminal investigations of some of those involved, in particular the settlements adviser to the Defence Minister.

Mr Sasson said the adviser, Aviv Bushinsky, had exceeded his authority by permitting the construction of illegal outposts in the West Bank and their connection to the water and electricity grid without checking with the Defence Ministry – acting as an agent of the settlers, not the ministry.

The justification for such a job should be questioned, Mr Sasson said, and any future adviser should be independent.

In a report commissioned by the Prime Minister, Ariel Sharon, under pressure from the US, Mr Sasson, a former state prosecutor, said she had uncovered a pattern of law-breaking that presented a threat to Israeli democracy. She demanded urgent action to change the "continuous, blunt and institutional breach of law, executed by the institutions of the state themselves".

The report, completed a month ago but only now released, found widespread collusion among officials in successive governments to use state funds to build outposts in contravention of Israeli and legal policy and laws.

Mr Sharon has said that he will bring the report to the regular weekly cabinet meeting on Sunday.

Mr Sasson recommended that the Housing Ministry be stripped of authority over settlement construction.

He found at least 105 outposts built illegally without government authorisation since the mid-1990s but said she was confident that the list was longer.

Of those 105, at least 15 were built entirely on land privately owned by Palestinians and were "totally illegal and must be removed", she said.

Israeli forces, carrying out a West Bank raid yesterday despite a ceasefire, said they had killed Mohammad Abu Khamesh, a Hizbollah militant with alleged links to a suicide bombing in Tel Aviv last month in which five Israelis died.

The New York Times, Reuters

Figure 3.14 A polarized image along the vertical axis, 'Delight at the end of the tunnel', *Sydney Morning Herald*, 11 March 2005, p. 8 (Fairfax Syndication)

I would argue that **significant** compositional choices are at play in both of these images (in Figures 3.13 and 3.14) and that they do impact upon the way in which the viewer engages both ideationally and interpersonally with the information provided in the image. Assigning the meanings of *Given/New*, or *Ideal/Real* to these choices, however, does not assist in this analysis. The majority of the images in the INNSC do make use of the horizontal and vertical axes. This means that the INNSC that has been discussed and analysed so far in this chapter following the approaches suggested by Kress and van Leeuwen could be not be usefully analysed following the compositional system of Information Value. Instead, I propose an alternative system of compositional analysis that has been developed out of my analysis of the press photographs in the INNSC. This is called the Balance network and it will be fully introduced and explored in relation to the analysis of press photographs in the next chapter.

3.4 Conclusion

In this chapter, I have explored a metafunctional approach to the analysis of press photographs and have demonstrated how such an approach can be applied to actual instances of published news images in a particular newspaper, the *Sydney Morning Herald*. The results of this analysis are quite revealing of the function of this type of news story in a publication like this. A representational analysis of these images shows that image-nuclear news stories in the *Sydney Morning Herald* focus predominantly on the goings on of ordinary people, by showing them actively participating in ritualized events within a given culture. In this way, they are reassuring reminders of the typical events and social structures that constitute our societies. In terms of interactional meanings, I found that a certain distance is maintained between the viewer and the image. There is some positive affectual engagement, but the lack of direct eye-contact or involvement, and the greater social distance established between the viewer and the represented participants, reduce this engagement somewhat; rather, it allows for a more unobtrusive observation of the goings on. In combination, these findings demonstrate that the images used in this particular genre are not 'staged' or choreographed images, set up by the photographer. Instead, the photographer appears to be capturing a slice of life, at that particular time and in that particular place – what many refer to in relation to one of the functions of news discourse as capturing the 'first rough draft of history'. However, the analysis does not end here. The images in this corpus are also significant in terms of their compositional function. I found that these are overwhelmingly very well composed images – indeed, they may be described as 'beautiful'. How and why I arrive at this conclusion is the topic of discussion in the next chapter.

4
Composition and aesthetic value in press photography

4.1 Introduction

Press photographers are rarely acknowledged as having any concern for composition or for aesthetic value in the taking of their photographs. Rather, as noted in Chapter 1, their photographs are labelled as record/proof/witness or seeing history. However, as demonstrated by the many industry awards, among them the internationally renowned World Press Photo competition, beauty in press photography is a valued component. In relation to the kinds of photographs that succeed in such competitions, World Press Photo Chair of the Jury in 2007, Michelle McNally, states: 'it is always the pictures that incite public reaction…[that have] an aesthetic component drawing the viewer in, urging them to learn more' that turn those fleeting critical moments that flash before our eyes into lasting memories. In previous research (Caple 2009b), I have attempted to devise a system of compositional analysis – the Balance network – that captures the ways in which the aesthetic component of a press photograph can be realized (for a simplified version of this approach see Bednarek and Caple 2012a). In this chapter, I introduce my latest theorizing of the analytical framework of Balance in composition, and apply this to the analysis of images as they appear in the multisemiotic news story. First, though, I will explore the theoretical underpinnings motivating this approach to compositional analysis.

4.2 Composition as a balancing act

In their discussion of Salience, as a compositional configuration in image construction, Kress and van Leeuwen (2006, p. 202) note the connection between the visual weight of elements in a composition

and the ways in which they 'balance'. This sense of balance comes from theorizing within fine arts, where composition is referred to in terms of formal aesthetics and is built around the notions of balance and harmony (see below for further discussion of this approach). For Kress and van Leeuwen, however, 'composition is not just a matter of formal aesthetics and of feeling, or of pulling the readers [in]...; it also marshals meaningful elements into coherent texts' (2006, p. 203). It is arguably in this latter function that their system of Information Value makes its significant contribution. However, they also go on to note that 'it is to quite some degree from the sense of rhythm and the sense of compositional balance that our aesthetic pleasure in texts and our affective relations to texts are derived' (2006, p. 203). I am interested in exploring this notion of compositional balance and its connection to aesthetic pleasure and in discovering systematic ways in which this can be explored in press photography. In order to do this, I have drawn on the study of the visual arts as it relates to the photograph (see, for example, Dondis 1973; Arnheim 1954, 1982) and on my own professional practice and training to establish a framework for the compositional analysis of press photographs.

Traditionally, the study of the visual arts has been divided into two broad categories: the Applied and Fine Arts, which are differentiated most commonly by the factors of utility and aesthetics. Utility traditionally involves the design and making of materials that respond to functional needs, whereas aesthetics is motivated more by the ability to produce something that looks beautiful. However, contemporary views of the visual arts have moved beyond the polarities of 'fine' and 'applied' to questions of subjective expression and objective function. In the case of press photography, both the utility and aesthetic functions are at work in creating the photographs that accompany news stories and in deciding how those images will be packaged in relation to the words accompanying them and in relation to the page as a whole. The basic need to bring a particular news event to public attention through illustration combines with its subjective expression through the capturing of this moment over that, these participants over those, this composition over that and so on, all in the pursuit of an aesthetically pleasing final product. As a product, the press photograph not only attracts and holds the attention of the newspaper reader, but, when combined with the words on the page, it also tells us something more about the story. It may also reveal the newspaper's stance on a particular issue, either overtly or covertly.

Some of the most meaningful work on such approaches to composition comes from Gestalt psychology as applied by Arnheim (1954); he

explores not only the workings of perception but also the quality of the individual visual units and the strategies for their unification into a final and complete whole. In his view, the human organism seems to seek harmony in what it views, a state of ease, of resolution, what the Zen Buddhists speak of as 'meditation in supreme repose' (Dondis 1973, p. 85). There appears to be a need to organize all stimuli into rational wholes and Gestaltists have established that the eye, and for that matter the brain, 'will not be deterred in its endless pursuit of resolution or closure in the sensory data it views' (Dondis 1973, p. 89). Wertheimer calls this in its most general sense, 'the Law of Prägnanz' and suggests that resolution is achieved in terms of regularity, symmetry and simplicity, that is, absolute balance. It is out of this sense of balance, and deliberate subversion of this simplicity that press photographs are also able to achieve aesthetic appeal.

Composition involves many aspects, including line, shape, form, texture, pattern and colour. As Präkel (2006, p. 15) states: 'Everything in an image forms its "composition"'. However, before any decisions can be made regarding how to manipulate each of these elements, individually and in relation to each other, the photographer must first discover what exactly from the scene in front of her will be placed in the camera's frame. Once decided, balancing and blending the elements of composition can then begin. Film and photography courses talk of visual communication being based in strength and clarity and how this is achieved through the use of concepts such as the Golden Mean or the Rule of Thirds (see Figure 4.1 for visualizations of these concepts) (Altengarten 2004).

The Golden Mean is based on the Fibonacci sequence, where the ratio of each successive pair of numbers in the series approximates to the Golden Number (1.618034), identified by the Greek letter Phi φ. The Golden Mean is a division based on the Golden Number proportion and can be used as a method for placing the subject in an image or of dividing a composition into pleasing proportions (Präkel 2006, p. 22). The reason why it produces reliably balanced compositions is because the Golden Number is calculated from the physical proportions of naturally occurring life forms such as flowers, shells and even the human body (as shown in Figure 4.2). Even the built environment can provide photographers with the opportunity to replicate the proportionality of the Golden Mean.

As far as composition in art and photography is concerned, the Golden Mean is represented as shown in Example 1 in Figure 4.1. Here, each rectangle is at a ratio of 1:1.618 with the next, and as they are joined at the corners they form a spiral. A simpler version of the Golden

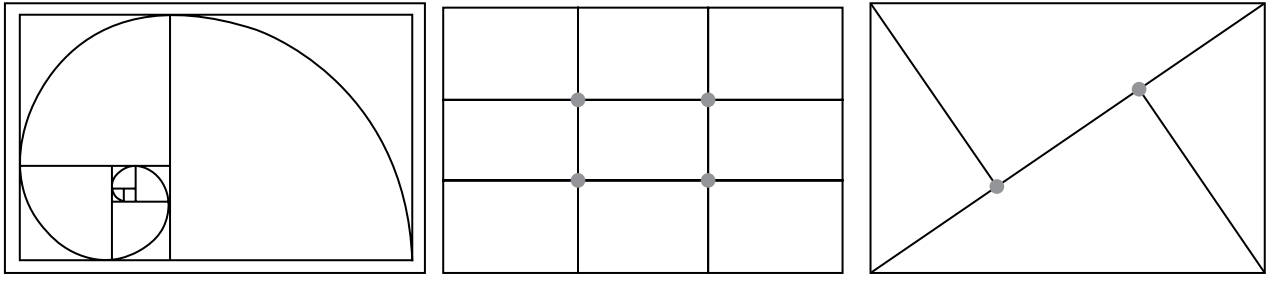


Figure 4.1 Visual representations of the Golden Mean, Rule of Thirds and Dynamic Asymmetry

Figure 4.2 The Golden Number, as it occurs in nature (including the built environment) (Photo ©Hattie Miles)

Mean more commonly used in photography is the Rule of Thirds (see Example 2 in Figure 4.1). This allows a photographer to organize information in the frame around four points, or 'hot spots', that are located away from the centre of the frame. This is a useful aid in composing reliably well-proportioned images where information placed on these hot spots is generally of equal weight, though it does not produce very 'exciting' images. A more challenging and dynamic approach to the organization of information in the frame is exemplified schematically in Example 3 in Figure 4.1. It is challenging because of the potential to unbalance the image by placing information on the diagonal axis rather than on the horizontal or vertical axes, as is more likely to be the case in Example 2 in Figure 4.1. Diagonal lines in photography are said to produce more dynamic compositions (Präkel 2006; Altengarten 2004). By placing information in the image on or near one of the diagonal hot spots, this can be counterbalanced by placing other information on or near the other hot spot on the same diagonal axis. The use of the diagonal creates tension, especially if one of the hot spots is left empty. This stimulates the eye to resolve the potential imbalance. The resulting asymmetry is highly valued in photography as an aesthetically pleasing form of composition (Präkel 2006; Altengarten 2004).

Common to the discussion presented here, then, is the need to achieve resolution or closure in the sensory data that we encounter in an image, which can be most easily achieved by organizing the visual information in the image frame into regular or symmetrical patterns. It can also be achieved through more dynamic or asymmetrical configurations. Also key here is the fact that any sense of balance that comes from these compositional configurations would also open itself to the potential of being viewed as aesthetically pleasing. My system for analysing compositional meaning in press photographs is based on this relationship between compositional balance and aesthetic pleasure. In the following section, I will introduce and explain the Balance network and exemplify the compositional configurations with the press photography of three working photojournalists: Allan Williamson, Hattie Miles and Cameron Laird (introduced in Chapter 1). I will also discuss the findings of my analysis of composition in image-nuclear news stories in the *Sydney Morning Herald* newspaper.

4.3 The Balance network

Press photographs are not random snapshots of news events. A concern for composition and balance in the image frame is central to the work

of any press photographer. Equally as strong is the need to provide a complete visual unit of information (VUI) that can also be viewed as being representative of the news event photographed. This relates well to Dondis' (1973, p. 91) idea that the human perceptual system needs to find resolution in what is viewed, that is, we perceive images as 'organised configurations rather than as collections of independent parts' (Stroebel, Todd and Zakia 1980, p. 164). This compositional balancing of elements within the image frame will be introduced below. First, however, key terminology that is used to explain the compositional configurations discussed in this section needs to be introduced.

(a) Image frame
For the purposes of the analyses presented here the *image frame* is the boundary of the image that the reader is working with. This means that the initial capturing of the event by the photographer and subsequent editing process are subsumed in this definition, since semioticians generally do not have access to the capturing and editing process but analyse what is finally presented as a photograph in the newspaper.

(b) Elements
The *elements* of a photograph are the people (represented participants), places (circumstances) and activities (processes) depicted within the *image frame* and through their interactions with each other.

(c) Visual unit of information (VUI)
The combination of these *elements* makes up the *visual unit of information* depicted in the *image frame* (e.g. an image of a man walking his dog in the park would be made up of one VUI, whereas an image of a man with his dog and six boys playing soccer in the background would be made up of two VUIs). Generally, press photographs have only one VUI within an image, as they tend to single out one aspect of an event to represent the entire event (cf. Painter, Martin and Unsworth 2011 on the use of multiple VUIs in composition in children's picture books).

(d) Endocentric/exocentric balance
Where the *elements* that make up the *VUI* form a transactional narrative structure, i.e. both the Actor and the Goal are depicted in the *image frame*, then we can argue that the image is *endocentrically* balanced. Where only the Actor is depicted and the Goal is cropped out of the *image frame*, but is still implied through the unresolved vectors emanating from the Actor, then we can say that the image is *exocentrically* balanced. Example images 2 and 3 in Table 3.2,

Chapter 3 are clear examples of endo- and exo-centrically balanced images, respectively.

(e) Hot spots

As already noted above, *hot spots* are located away from the centre of the *image frame* at the intersection of the vertical, horizontal and diagonal lines that make up the Rule of Thirds and Dynamic Asymmetry noted in Figure 4.1. When *elements* are placed on or near one or more of these *hot spots*, it is said to produce a balanced image.

The terminology introduced here will be used in discussing the compositional configurations as laid out in the Balance network in Figure 4.3.

The Balance network presented in Figure 4.3 is made up of two simultaneous systems. This means that compositional configurations consist of features that are either *isolating* **or** *iterating* **and** either *endocentrically* **or** *exocentrically* balanced. In the following paragraphs, each feature of the Balance network will be introduced in turn and will be illustrated with example press photographs throughout.

When we look at (or indeed take) a photograph, we can usually detect two basic patterns of organizing elements within the image

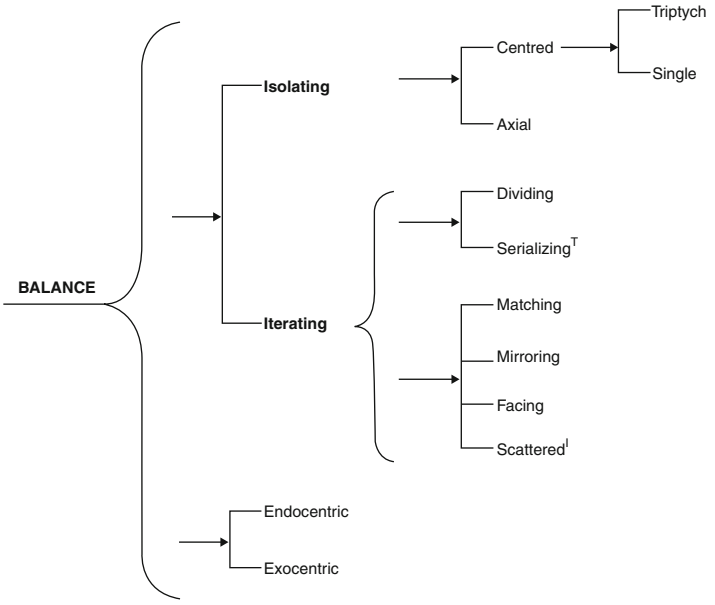


Figure 4.3 The Balance network

frame to create a visual unit of information (VUI). Either we single someone or something out and make that element the focus of our attention (*isolating*), for example in a portrait; or we find regular, repeated patterns between several elements and show them in the image frame in relation to each other (*iterating*), for example a group of friends all raising their glasses to cheers. These are the two main compositional categories in the Balance network: *isolating* and *iterating*. The two images in Table 4.1 demonstrate the *isolating* and *iterating* entry points. These are what we might call 'typical' images that are *isolating* or *iterating* because they conform quite stereotypically to the compositional arrangements of the Balance network, in that Example 1 in Table 4.1 has only one element in the centre of the frame, so it is focusing our attention on that element (*isolating*); and Example 2 shows several elements regularly arranged in the image frame and in relation to each other (*iterating*).

Table 4.1 Examples of typical *isolating* and *iterating* compositional configurations

Compositional configurations	**Examples**
Example 1: *Isolating* shows one element in the centre of the frame	 ©Hattie Miles
Example 2: *Iterating* shows several elements regularly arranged in the image frame and in relation to each other	 ©Hattie Miles

To help us to decide whether an image is *isolating* or *iterating* we could also ask the following questions:

> *Is the image focusing our attention on one element/group of elements in the image?*
> *Is the image depicting more or less stable relations between several elements in the image?*

These questions will help us in the most typical cases, but we must be aware that certain categories in the *isolating* section of the network may also show relations, albeit dynamic/unequal (*axial*) relations, and categories in the *iterating* section of the network can also construe unstable relations (in the *scattered* configuration). So these questions come with qualifications. This means that *iterating* is typically but not always stable, while *isolating* is typically, but not always 'one element' only. I will explain and exemplify these points further as I explore the the compositional configurations in press photography in the following paragraphs. I begin by explaining the *iterating* compositional configurations, as these are typically the most straighforward and therefore easiest to analyse.

4.3.1 *Iterating* compositional configurations

The notion of *iterating* comes from the repetition or regular/symmetrical patterning of elements within the image frame. This can be a relationship between just two elements in the frame (*dividing*), or many (*serializing*), as Examples 1 and 2 in Table 4.2 demonstrate. These are also generally considered to be stable relations between elements in the image frame.

As can be seen in the examples in Table 4.2, no single element dominates the image frame. Instead, the elements are equal in size; typically they are evenly/symmetrically arranged within the image frame, and are therefore shown in relation to each other. The two principal distinctions in the *iterating* category lie in the number of elements that are included in the image frame. If there are two elements in the frame, then this configures with the *dividing* category, but if there are more than two elements, the configuration is *serializing*.

Iterating (dividing, matching)

When two elements in the image frame are captured doing the same thing, this can be taken as a *matching* relationship. Example 1 in Table 4.3 shows two polo players galloping along a beach. The position of their heads, bodies, arms, hands and polo sticks and horses match each other.

Table 4.2 *Iterating* images demonstrating two or more than two elements

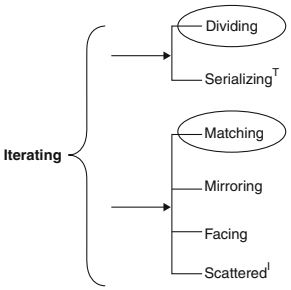
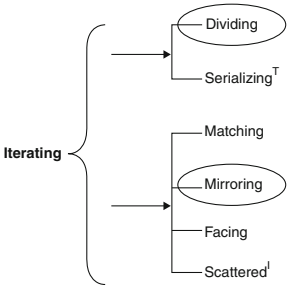
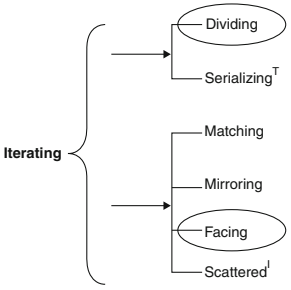
Number of elements	Examples
Example 1: Two elements *iterating, dividing, matching*	©Cameron Laird
Example 2: More than two elements *iterating, serializing, matching*	©Cameron Laird

Their postures, however, do not need to be exactly identical, as I discuss further below.

Iterating (dividing, mirroring)

The notion of *mirroring* in the Balance network does literally refer to the reflecting of elements in a surface, be it in an actual mirror, water, glass or another surface. Example 2 in Table 4.3 shows two ballerinas (from a production of Swan Lake) and their reflections in the pond in front of them. Technical manipulation of an image to create artificial mirroring may also be classified as mirroring; however, such techniques are unlikely to be used in news discourse. It could be further argued that the stance of the ballerinas is also matching. This means that this image could be analysed both as *iterating, dividing, mirroring* **and** *matching*. Such images (including Example 2 in Table 4.3), it seems, can be analysed along more than one compositional configuration and this could contribute to making them more special or interesting. I will discuss such instances further below.

Table 4.3 Examples of the *iterating, dividing* compositional configurations

Compositional configurations	Examples
Example 1: *Iterating, dividing, matching* 	1. ©Hattie Miles
Example 2: *Iterating, dividing, mirroring* 	2. ©Allan Williamson/Lichfield Mercury
Example 3: *Iterating, dividing, facing* 	3. ©Allan Willaimson/Lichfield Mercury

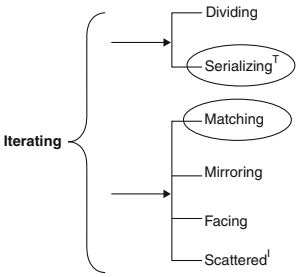
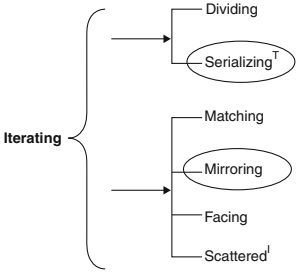
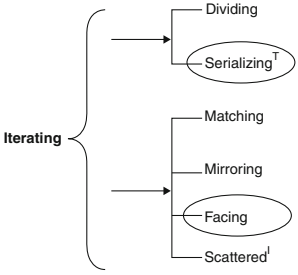
Iterating (dividing, facing)
When two elements are turned towards each other, this can be taken as a *facing* relationship. In Example 3 in Table 4.3, two children are photographed facing each other and side on to the camera. It is important to note here that *facing* and *mirroring* are different from each other. Two quite distinctive elements (such as a man and horse) or two identical elements (twins) may be photographed facing each other (and side on to the camera) and both would be considered *facing*, while *mirroring*, as noted above, is meant in the literal sense of being reflected in a surface. Also, *matching* relations would be going in the same direction or directed towards the camera, which are different again to both *facing* and *mirroring*.

The option *scattered* in the lower of the two systems in the iterating function does not apply to *dividing* configurations. This is because it would be very difficult to have two dividing elements arranged in a haphazard way in the image frame, which is what is meant by the term *scattered*. This is indicated by the If/Then (I/T) labels next to *scattered/serializing*, which functions in the system network to indicate that IF the arrangement of elements in the frame is scattered, THEN only the choice serializing can be made from the top half of the system in this bracket.

Iterating (serializing, matching/mirroring/facing/scattered)
Similar relations can also be detected in the *serializing* category, where *matching*, *mirroring* and *facing* relations are the same as those noted above but involve **more than two** participants. The examples in Table 4.4 illustrate each of these compositional configurations in turn.

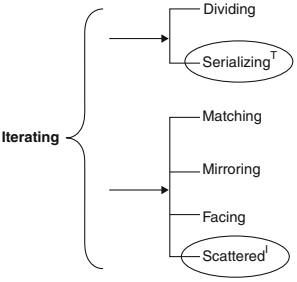
As can be seen in these *iterating* examples, the elements in the image frame are shown in relation to each other. They are very similar to each other in shape and size, and are organized along more or less the same dimensions. Such regulated configurations can be said to emphasize the relationships between the elements in the frame, rather than relationships between these elements and the viewer. These are also stable relations. Only the *serializing, facing* configuration (Example 3 in Table 4.4) is somewhat unusual in that the photographer (and through him the viewer) is included in the participants facing the line-up of police officers sitting at the table. However, there is one configuration in the *serializing* category where unstable relations are demonstrated. This is the *serializing, scattered* category. Here elements in the image frame are somewhat randomly configured and seem to be fairly unstable or chaotic in their organization, as exemplified in Example 4 in Table 4.4, where beachgoers crowd onto the beach.

Table 4.4 Examples of the *iterating, serializing* compositional configurations

Compositional configurations	Examples
Example 1: *Iterating, serializing, matching* 	1. ©Hattie Miles
Example 2: *Iterating, serializing, mirroring* 	2. ©Allan Williamson/ Lichfield Mercury
Example 3: *Iterating, serializing, facing* 	3. ©Cameron Laird

(*continued*)

Table 4.4 Continued

Compositional configurations	Examples
Example 4: *Iterating, serializing, scattered*  	4. ©Hattie Miles

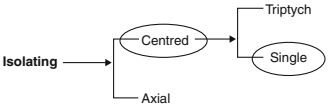
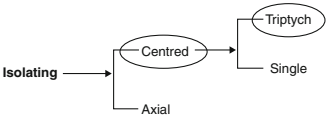
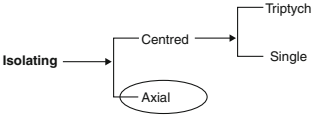
While *iterating* configurations tend to produce somewhat predictably or reliably balanced images, there are ways in which some images may challenge the stability and regularity of such configurations, for example by interrupting the flow of the regular patterning. This may offer extra stimulation to the viewer in their attempts to resolve the balance of the image and such images will be discussed in more detail later in this chapter (Section 4.5). Before that, I will continue to explain the remaining compositional configurations in the *isolating* section of the system.

4.3.2 *Isolating* compositional configurations

Isolating (centred, single)

In general, images such as portraits or close-ups have a single element in the centre of (or filling) the image frame, and in such images the viewer is expected to focus on/engage with that single element. Using the Balance network, one could analyse such images as *isolating, centred, single*. This section of the network is demonstrated in Example 1a in Table 4.5 and includes an example photograph. Equally, a wide-angle shot of a person standing in the centre of the frame with a lot of the background visible would also be considered *isolating, centred, single* (as shown in Example 1b in Table 4.5).

Table 4.5 Examples of the *isolating* compositional configurations

Compositional configurations	Examples
Example 1: *Isolating, centred, single* 	1a ©Allan Williamson/ Lichfield Mercury 1b ©Hattie Miles
Example 2: *Isolating, centred, triptych* 	2. Source unknown
Example 3: *Isolating, axial* 	3. ©Hattie Miles

It should be noted, however, that portraits and close-ups may be considered congruent or typical realizations of *centred*, *single* configurations. Equally, a couple embracing could be considered a 'single' element in the image frame and also analysed as 'centred, single' if they are positioned on or near the centre of the frame (see further the discussion of this point in relation to Figure 4.4 below).

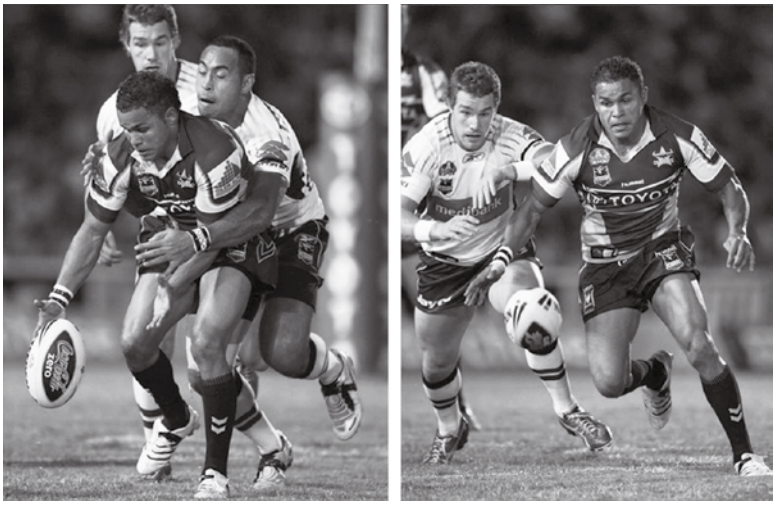
Isolating (centred, triptych)
Another type of *isolating* relationship in images is the *triptych*. In a Fine Arts context, a triptych is typically a carving or a painting consisting of three panels, hinged together, where the two outer panels relate to, but are subordinate to, the larger central panel. We can adapt this notion to the configuration of elements in the image frame in photography, in that the main focus of attention may remain on the centrally located element (thus it is *isolating*) but this central element is also shown in relation to two separate elements either side of it. Table 4.5 gives an example (2) of a *triptych* in photography. Here we can see a gallery visitor standing between two exhibits hanging on the walls. So, while the visitor takes up the centre of the frame, we view her in relation to two other significant elements in the frame.

Isolating (axial)
Another, more dynamic *isolating* relationship in photography is the *axial* configuration of elements in the image frame. This is where all elements in the frame are located away from the centre of the image frame, and elements are shown in relation to other elements in the frame but along the diagonal axis (see Example 3 in Figure 4.1 for a schematic representation of this). I see this configuration as an *isolating* one, because one set of elements, which usually dominates (in size, focus, foregrounding/backgrounding) the image frame, is clearly singled out and focused on, i.e. it is also salient. Example 3 in Table 4.5 illustrates this *axial* configuration. Here we can see a gentleman holding one of his prized cactii, in focus, foregrounded and dominating the left side of the frame. To the right of the frame is a shelf full of similar cactii. Thus, while the man is singled out in terms of size, focus and position in the frame, he is also shown in relation to other elements in the frame.

These examples (in Table 4.5) demonstrate that the *isolating* category in the Balance network operates not only to focus our attention on particular elements in the image frame, but may also establish dynamic, unequal relationships between a dominant element and other

less significant elements in the frame. Images with elements arranged in these ways can be said to be balanced; however, whether images compositionally organized along the *centred, single* configuration are aesthetically stimulating is open to question. According to Gestalt theory (Dondis 1973), centred, formally balanced images offer no visual surprise, while elements organized axially within the image frame create an unequal relationship between elements and therefore offer more visual stimulation because of the need to counterbalance the elements on the diagonal axis. This is one reason why the asymmetry in axially composed images is highly valued in photography as an aesthetically pleasing form of composition (Altengarten 2004; Präkel 2006).

It is also important to note at this point in my discussion of the isolating function in the Balance network that in this system 'isolating' does not equate to one element only in isolation to others. Rather, 'isolating' refers to the singling out of an element **or** elements in relation to others. This means that the *isolating* configuration has more to do with salience than with the number of participants. There may be times when a cluster of elements in the image frame may be closely gathered/working together in a way that means that they can be analysed as a single group/cluster in relation to other elements in the frame. Again, I will illustrate this point with example images (see Figure 4.4).



Example 1: Cluster of elements **Example 2:** Separate elements

Figure 4.4 Isolating or matching? (Photos: ©Cameron Laird)

The images in Figure 4.4 both show sections of play in a rugby league match. In the first image (Example 1) the player in the dark uniform, who is focused on catching the ball in front of him, is being tackled from behind by an opposing player in the lighter uniform. I would argue that these players are so closely connected to each other that they may be analysed as a single unit and in relation to the ball in front of them, thus forming an *isolated, axial* relationship between the players and the ball. The second example image (2) shows two players side-by-side competing equally for the ball in front of them. I would analyse this image as having an *iterating, dividing, matching* composition.

It is also worth pointing out at this stage in our discussion that elements in the image frame do not need to overlap precisely with a hot spot in order for a 'balanced' image to be produced. Centred isolating elements may be slightly off-centre, or iterating elements may not be totally symmetrical. The photographer is, after all, mostly photographing the unfolding of events in the real world and does not always have as much influence over the orchestrated placing of elements in the frame as is often assumed. But they also attempt to stimulate visual interest and as a result they enhance the visual and aesthetic appeal of their photographs. I will discuss these points in more detail in Section 4.5.

Endocentric/exocentric balance

Another compositional issue concerns how much of the action taking place in the photographed event is captured in the image frame. In this respect, the *endocentric* and *exocentric* configurations in the Balance network correlate well with the transactional and non-transactional action processes in the representational metafunction (as discussed in Section 3.3.1 in Chapter 3). Generally speaking, when the represented participants are photographed engaging with someone or something else that is also captured within the image frame, then this can be considered an *endocentrically* balanced image. An example of an *endocentrically* balanced image is given in Figure 4.5. Here we can see both Actor (the artist) and Goal (the painting she is currently working on). Her gaze, posture and arm gesture all point to the object of her attention: the painting, which is also included inside the image frame.

On the other hand, when an image is *exocentrically* balanced, this means that the image frame contains only the Actor and vectors, but not the Goal of the action process, i.e. it is not a complete VUI. This should really be considered an unbalanced image, since the action process remains unresolved in the image. However, I believe that this sort of image is ultimately also a 'balanced' image because the task of

Figure 4.5 An *endocentrically* balanced image (Photo: ©Allan Williamson/ Lichfield Mercury)

completing and therefore balancing the image is given to the viewer. The image in Figure 4.6 will be used to explain this point.

In this photograph, a young Palestinian man has just thrown a stone at Israeli border police. His slingshot is frozen in mid-air as it wraps itself back around the man's body. The gaze of the man and the line (vector) from his shoulders and arms, take the viewers eyes from the right-hand side of the image and out of the left side of the image frame towards where we imagine Israeli policemen (probably armed) are gathered on or near to the security barrier that is being constructed. The viewer

12 News | Wednesday, March 9, 2005 smh.com.au

The Sydney Morning Herald

Syrian forces sit tight despite pullout promise

Ed O'Loughlin
Herald Correspondent in Beirut

While world leaders argue and the masses protest about when and where they should be going, most of Syria's troops and spies in Lebanon appear to be staying put.

On Monday – the day that the allied Syrian and Lebanon governments had said, only two days before, that a mass pullout would begin – Syrian tanks, anti-aircraft guns and surveillance equipment still stood in their mountain positions along the main Beirut-Damascus highway. Syrian troops and secret police still manned the checkpoints.

Syrian military traffic in the mountains appeared normal. To the east, in the fertile Bekaa Valley, the only visible sign of change were little groups of soldiers digging fresh holes around their positions.

Foxholes, perhaps, or new latrines for the soldiers who – Syria and Lebanon's presidents announced in Damascus that same day – are now to withdraw from the mountains to the valley by the end of this month.

But the Damascus summit has only increased tensions caused by the February 14 assassination of former Lebanese prime minister Rafiq Hariri.

Lebanon's opposition, which blames Syria for the killing, said that Syrian President Bashar al-Assad's latest declaration would still leave most of his 14,000 troops inside Lebanon and made no mention of withdrawing Syria's feared secret police.

Meanwhile, thousands of supporters of the Shiite militant group Hezbollah were due to mount a rival mass protest yesterday in support of Syria, which provides the group with money, guns and other support. It was scheduled to take place only a few hundred metres from Martyr's Square, where the opposition is holding round-the-clock mass "people power" demonstrations, prompting fears of clashes.

Commentators said the slow pace of the first phase of withdrawals in the Damascus statement and the lack of any clear timetable for a final pullout meant that Syria's forces would still dominate Lebanon in May when crucial elections are due.

An analysis in Beirut's *Daily Star* newspaper described the Damascus statement as "a bizarre attempt to turn inertia and confusion into some sort of policy and a dangerous game for both Syria and Lebanon".

The US, which with France is leading the international campaign for withdrawal, also denounced the latest manoeuvre.

"This does not add up to Syria leaving Lebanon," a White House spokesman said. "We will continue to hold their feet to the fire, not accept half measures, and call a spade a spade, that is, when they make these announcements about a withdrawal that is neither complete or immediate."

In the Bekaa Valley town of Baalbek, a Hezbollah stronghold, a loudspeaker van cruised up and down the street on Monday inviting people to march in yesterday's pro-Syria rally. But there seemed to be little popular enthusiasm.

"Everybody here wants the Syrians to leave but in a quiet way," said a businessman, a Shiite who said he normally supported Hezbollah. "Everybody here is afraid of the Syrians, but they don't say it out loud."

Virtual reality may aid trauma victims

Kristen Stevens
in Haifa, Israel

Researchers are offering US veterans of the Iraq war and Israeli survivors of Palestinian suicide bombings a new trauma treatment – revisiting painful scenes through virtual reality.

New simulation technology and pilot projects for trauma victims were presented on Monday as part of an international three-day conference at the University of Haifa. Virtual reality is a computerised environment created to give people the feeling of being somewhere they are not.

One program will be tested at a naval hospital and army base in California next week on 80 US soldiers who returned from Iraq and have shown symptoms of post-traumatic stress disorder, including depression and anxiety.

Haifa University researchers, meanwhile, have "re-created" a bus bombing that went off in the city in March 2003, killing 17 people. The team tested the program on one witness of that bombing, but said it was too early to tell whether treatment was successful. The Haifa researchers plan to begin a study of more bombing survivors soon.

Naomi Josman, head of the occupational therapy department at Haifa University, said the program allowed the patient to make a gradual choice to interact – or not – with the explosion, followed by rattling vibration, sirens and people shouting.

Virtual reality was first used to help trauma victims after the September 11, 2001 terrorist attacks on New York and Washington. Ten subjects have been treated in a program developed by the University of Washington.

In a videotape shown at a preview of the conference, New York firefighter Steven King, who witnessed the attack on the World Trade Centre, said the program had helped him.

"I was walking around like a zombie; nothing seemed to matter anymore," King said on the video. "But after [the simulation therapy] I sleep better. I'm well on my way to getting back to the person I was pre-9/11."

Albert Rizzo, a co-creator of the simulation program, demonstrated at the conference how to navigate virtual Iraq.

Over the sounds of heavy artillery and machine-gun fire at varying distances, he introduced sandstorms and smouldering Humvees before an armed insurgent could be spotted hiding in an alley.

Associated Press

Caught in the throws of revolt

A Palestinian man appears impassioned with his arm after using a slingshot to throw a stone at Israeli border police during a clash at the construction site of Israel's security barrier near the West Bank village of Beit Surik.
Photo: Reuters/ Goran Tomasevic

FOCUS

Blair in stand-off

Britain's House of Lords voted by 249 to 119 on Monday to force changes on Prime Minister Tony Blair's controversial anti-terrorist laws, creating a stand-off between the Government and the unelected upper chamber. Mr Blair backed down once last week, conceding that any "control order" to place a terrorism suspect under house arrest would require the approval of a judge. But the Lords voted that all such orders, including electronic tagging, curfews and freedom of association, should go before a judge. - Reuters

Prince Charles flashed

Two women braved Wellington's chill wind and flashed their breasts at Prince Charles during a walkabout in New Zealand's capital yesterday. One woman exposed her breasts in full view of Charles as he chatted to well-wishers, then another removed her shirt to reveal the message "Get your colonist shame off my breasts" and shouted "shame on colonisation". It was not clear if the Prince noticed. - AAP

Bashir appeal filed

Lawyers representing Indonesian Islamic cleric Abu Bakar Bashir have filed an appeal against his conviction and 30-month jail sentence imposed on Thursday for his part in an "evil conspiracy" that led to the Bali bombings. Lawyer Wirawan Adnan told Detik news service the appeal would dispute the verdict as it was based on a police interrogation report of convicted Bali bombers who did not give evidence in Bashir's trial. - Matthew Moore

Boy's brother testifies

The 14-year-old brother of the boy who has accused Michael Jackson of sexually molesting him testified in court on Monday that he twice saw the singer lying on a bed masturbating while he fondled the boy. The testimony was the first in which Jackson was described as having sexual contact with the boy. On another occasion, the brother said, the boys were watching television when Jackson walked in naked and sexually aroused. - AAP

Figure 4.6 An *exocentrically* balanced photograph, 'Caught in the throws of revolt', *Sydney Morning Herald*, 9 March 2005, p. 12 (Fairfax Syndication)

is able to imagine the trajectory of the stone as it arcs across the sky towards the lines of policemen. In this way, the viewer completes the image; and while part of the unit of information lies outside the image frame, the image is ultimately just as balanced. This is what I term *exocentric* balance.

In summing up the general points introduced above, any press photograph that can be analysed as representing one of the above ways of creating balance, can be considered as well-proportioned or balanced. Through the use of regularity, symmetry and simplicity, resolution/closure/balance is achieved. The results are well-proportioned images. However, not all of these proportioned or 'balanced' images are equally 'exciting' or even beautiful. For example, isolating, centred images are too readily resolved, whereas asymmetric but balanced images (e.g. *axial* configurations) are highly valued aesthetically because they are more visually stimulating but ultimately just as resolved. Similarly, images that are not perfectly regular/symmetrical (while clearly being balanced compositionally) add visual stimulation, as the eye has to work harder to reach the same sense of balance and closure. In other words, extra visual stimulation adds to the aesthetic appeal of images. Additionally, how we perceive the events represented in the image in terms of aesthetics may interact with what is represented (e.g. a beautiful natural landscape, or a beautifully made up actor or model), or with colour, lighting and other techniques, like film speed/graininess. I will discuss these points further in Section 4.5. Compositional balance, then, is a necessary but not the only condition for a 'beautiful' image. At the same time, all balanced pictures are well-proportioned and hence satisfy criteria for a visually appealing image. In the next section, I will examine the findings of the compositional analysis of the image-nuclear news story corpus (INNSC), which was analysed using the Balance network as introduced and explained above.

4.4 Compositional meanings in image-nuclear news stories

Every photograph of the INNSC was analysed for its compositional features. The results of this analysis are presented in Tables 4.6, 4.7 and 4.8. Looking generally at the corpus, more than two-thirds of all images (67 per cent) are analysed as having isolating compositional configurations. Only ten out of 1000 images (including the image in Figure 4.6) are analysed as being *exocentrically* balanced. One of the reasons why *exocentrically* balanced images seem to be so rare in this corpus could be because it is left to the imagining of the viewer to complete the image

Table 4.6 Compositional balance in the INNSC

Balance	**% of corpus**
Isolating	67
Iterating	33

Table 4.7 *Isolating* analysis of the INNSC

Isolating analysis	**% of isolating corpus (670 images)**		
Centred	55	Triptych	17
		Single	83
Axial	45		

Table 4.8 *Iterating* analysis of the INNSC

Iterating analysis	**% of iterating corpus (330 images)**	
	Dividing (19%)	**Serializing (81%)**
Matching	60	71
Mirroring	10	3
Facing	29	2
Scattered	N/A	24

event, rather than the newspaper telling us how to view the event. It should also be noted that in my studies I have found that *exocentric* balance tends to cluster around isolating, centred or axially configured images. Images that are iterating are invariably *endocentrically* balanced in this corpus.

In Table 4.7, we can see that there is an almost even split between *isolating* photographs that show elements gathered in the centre of the image frame (55 per cent) and those that show elements in an *axial* relationship to other elements in the frame (45 per cent). Of the one-third of images that fall within the *iterating* configurations, the vast majority (81 per cent) are organized serially (as shown in Table 4.8). For both categories, *serializing* and *dividing*, elements in the image frame are usually also *matching*, with 71 and 60 per cent of images conforming to these configurations respectively. This shows that in the stories captured in this corpus, the participants are usually shown doing the same

thing as each other. None of the images in this 1000-image corpus fall outside this analysis.

A compositional analysis of the images in the INNSC using the Balance network demonstrates that the vast majority of press photographs in these stories are very well composed and do conform to the compositional features introduced in this chapter. In this network the perception of the balanced whole takes precedence but is predicated on the basis of the relationship between the parts, as demonstrated by the *isolating* and *iterating* relationships that are formed between the elements that make up these images. While many photographs are quite conventionally composed either singly and centrally in the image frame, or *iterating* and *serializing*, a number of photographs are also composed according to the more challenging asymmetrical *axial* feature. From this I would suggest that there clearly is a concern among professional press photographers for composition and the representation of a meaningful whole in an image. This is also reflected in the choices made by subeditors in the sizing and placement of these images on the news pages. Not only do press photographers engage in the compositionally safe photography that is guaranteed to produce a well-balanced image, but they also produce images composed in ways that stimulate the viewer to participate more actively in the aesthetic composition of newsworthy information.

By attending to the compositional choices outlined in the Balance network, the photographs used in image-nuclear news stories attract attention through their aesthetic appeal. As noted in Chapter 3, image-nuclear news stories are overwhelmingly about people, mostly ordinary people engaged in activities, and the viewer is kept at arm's length in these stories. This means that they demand little direct involvement in the goings on from the viewer. Instead, she is invited to spend time contemplating the aesthetic in these images, engaging on a deeper level and creating a lasting memory of the event. Image-nuclear news stories, especially in relation to how they are deployed in the *Sydney Morning Herald*, are a unique news story genre. With the additional analysis of composition in image-nuclear news stories, we can now state that they combine a large, striking image that not only illustrates a news event but also carries aesthetic appeal with a headline that is often allusive or playful and a caption text (see Chapter 5 for further discussion of text–image relations in this corpus). They are not swamped by any additional text. As such, these are not stories that need to be **told**, they are stories that need to be **shown**. The images are given the space to speak for themselves and ultimately, they make the newspaper look better.

4.5 Enhancing aesthetic appeal

Images that are balanced, in the sense that they provide the viewer with a sense of resolution or harmony in what is viewed, lend themselves also to being classed as aesthetically pleasing. However, as noted above, regular configurations rarely create visual stimulation, which is a key element in enhancing aesthetic appeal. This is more likely to be achieved by images that are organized in line with the *isolating axial* configurations, where more visually stimulating dynamic relations are enacted between the elements in the image. The aesthetic appeal of any image, however, can be enhanced in many ways. These include deploying other techniques, such as adjusting shutter speed, exposure time, use of colour, contrast (see Figure 4.7), as well as challenging or playing with the boundaries of the compositional configurations as laid out in the Balance network (see Figure 4.8). I will look at examples of these in the following paragraphs.

Photographers have at their disposal a whole range of mechanical as well as natural effects that they can deploy to enhance the quality of their images. These include (among others) adjustments to shutter speed that can enhance the sense of movement or of texture in an image, or take advantage of the stark contrasts created by the sunlight at dawn or dusk. In Figure 4.7, we see well-composed, balanced images that also take advantage of such camera and lighting techniques to enhance their aesthetic quality.

Examples 1 and 2 in Figure 4.7 make use of variations in shutter speed to enhance the sense of movement in the image. These are well-composed images. Example 1 would be analysed as *isolating, centred, single*, while Example 2 would be analysed as *iterating, serializing, matching*. As noted above, both of these compositional configurations produce reliably balanced images, which ordinarily offer little visual stimulation. But in these images, the sense of movement created by the manipulation of the shutter speed and camera movement adds to the visual stimulation and aesthetic appeal. In Example 3 in Figure 4.7 (originally published in colour), a commuter train is stranded on a rail track that is being battered by huge waves. The image has been taken in low lighting conditions, which necessitate the use of a slower shutter speed and/or higher film speed. This gives the effect of both graininess/texture and enhances the movement of the waves, because of the longer exposure time needed. Additionally, the warm colours of the train and its headlights starkly contrast with the white spray from the waves. This, combined with the *axial* configuration of the train juxtaposed with the

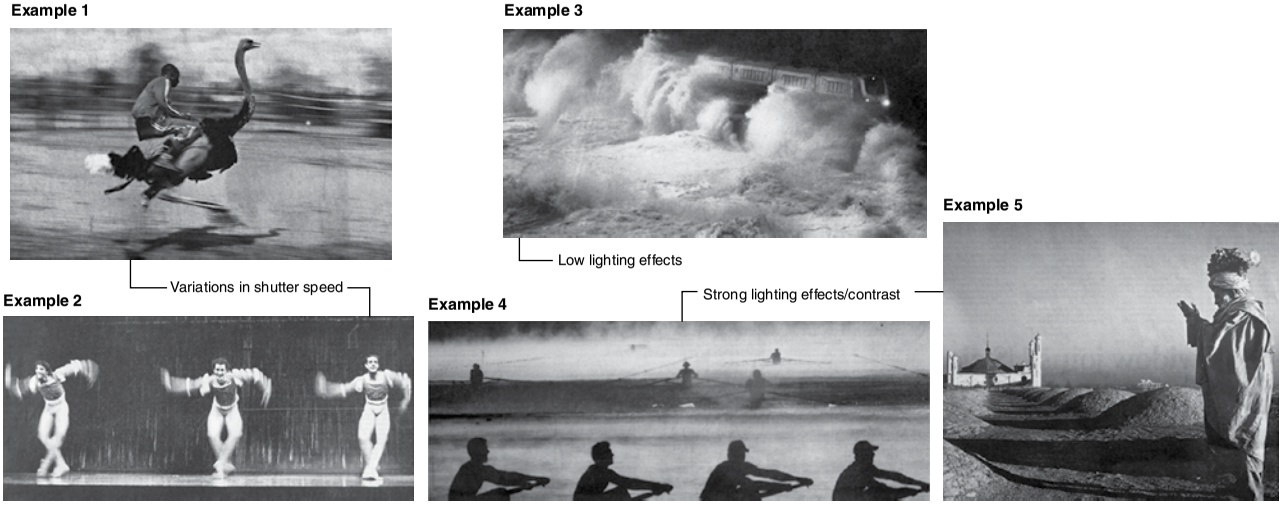


Figure 4.7 Technical means of enhancing aesthetic appeal (Photographs by AFP, AP and Reuters photographers, also published in the *Sydney Morning Herald*)

mighty waves, adds further visual stimulation/aesthetic appeal to the image. Examples 4 and 5 in Figure 4.7 take advantage of natural lighting conditions to create silhouettes and stark contrasts between light and shadow. Example 5 is an *isolating axially* configured image, but it also plays with the iterating nature of the shadows that form a vector between the man and the mosque.

Compositionally, each of these images in Figure 4.7 is very well balanced and offers the reader a clear visual unit of information to engage with. Thus the reader can easily reach that point of resolution, which gives the sense of harmony and balance in the image. Additionally, the photographers have taken advantage of extra technical effects that can enhance visual stimulation in these images. Thus, I would argue that the combination of the compositional and technical elements in these images also construes these events as 'beautiful'.

Another way in which aesthetic appeal in press photographs may be enhanced is through the many ways in which the regularity and symmetry of the iterating function in the Balance network can be challenged, yet still remain within the realms of a balanced image. Some of these are shown together in Figure 4.8. On the left we can see two images of boys doing handstands (Examples 1 and 2). Both of these images could be analysed as *iterating, serializing, matching* configurations. However, in Example 2, the regularity of this configuration is interrupted by a window, which has the potential to unbalance the image. I would argue, however, that the window adds visual stimulation, as the eye has to work harder to reach the same sense of balance and closure as is achieved more readily in Example image 1.

Example 3 in Figure 4.8 shows female militia lining up for a parade. Usually, images of soldiers on parade produce perfectly symmetrical lines (as can be seen in the line of soldiers in Example 5 in Figure 4.8), which usually conform with precision to the *iterating, serializing, matching* compositional configurations. However, there are several irregularities in Example 3 that interrupt the symmetry one would normally see in such images. One person is holding a very different weapon from the others and they are all looking in different directions, including engaging the viewer in direct eye-contact. Capturing this moment in this way throws the precision of the military parade into light relief and also impacts on the way in which the viewer engages both representationally and interactionally with the represented participants.

Another way in which the iterating compositional configurations may be challenged is through careful cropping of an image, as can be seen in Example 4 in Figure 4.8. This is a *serializing, mirroring*

Example 5

Example 3

Interrupting the flow

Isolating, axial

Example 4

Sydney Morning Herald)

configuration, with the full reflection of the tap dancers seen in the water on the ground. However, the top of the image is cropped in close at the knees. Again, I would contend that this is a more visually, and hence aesthetically stimulating image, as viewers have to recreate the missing information in the top half of the image frame themselves. Finally, Example 5 shows an *isolating, axial* configuration where one soldier is singled out and shown in relation to the line up of officers on parade, through the strong diagonal vector formed by the soldiers. This example demonstrates how *isolating, axial* configurations do not always map onto one-to-one relations.

4.6 Exceptions to the rule

There may be occasions where press photographs fall outside the realms of the analytical framework introduced here. These would include occasions when the photographer is present at the unfolding of critical events, because the magnitude of the event and limited access to the event may impede a photographer in getting the kinds of shots they would like. Zakia (1997, pp. 64–5) suggests that 'those images that don't conform to the Gestalt laws of perceptual organisation would include those that have strong emotional appeal'. As far as press photographs are concerned, this could mean that some news photographs may make it onto the pages of newsprint first and foremost because of their construal of news values such as Negativity, rather than because they have a certain aesthetic appeal. As Mike Bowers, former photographic editor of the *Sydney Morning Herald*, notes: 'The gravity of the event is inversely proportional to the quality of footage. If there's grainy and difficult footage from a major accident or disaster, it will get a run despite poor quality' (cited in Rau 2010, p. 34), but in most other cases quality is needed – and this quality includes not just lighting, colour and 'graininess', etc. but also balance/composition. As a former press photographer, I would moreover argue that even in the most difficult of circumstances a good press photographer will still know when and how to capture that critical moment in the unfolding of an event: critical in terms of the nature and newsworthiness of the event itself, critical in its power to stand in evidence of the entire event, and critical in its compositional power to attract and hold our attention to form a memory that will last long after the words have been forgotten. This is what Cartier-Bresson would refer to as the 'decisive moment': 'one in which all the elements come together to form a compelling psychological and visual statement' (Rosenblum 2007). An example of such critical moment photography can be seen in Figure 4.9.

16 News | Weekend Edition November 20-21, 2004 smh.com.au | The Sydney Morning Herald

Marines expect Falluja resistance to rise again

Alec Russell
in Washington

Iraq's insurgents in Falluja will bounce back if American forces are reduced to shift the focus to reconstruction, a US marine intelligence report has warned.

In a gloomy assessment of the situation, the report also says resistance forces will turn their defeat into a propaganda victory and a recruiting tool. They will find supporters among residents returning to the shattered city.

The report, which is at odds with the upbeat official assessments of commanders, was drawn up by intelligence officials in the First Marine Expeditionary Force.

After the successful assault on Falluja, the Pentagon was planning to cut the numbers of US forces and replace many of them with newly-trained Iraqi security forces to guard the city and to oversee reconstruction.

But extracts of the report, prepared last weekend as the offensive in Falluja was winding down, suggest that despite heavy casualties the resistance will recover in Falluja unless a large US force remains.

It adds that the Falluja fighters have shown "outstanding resilience" and their confidence is buoyed by beliefs they can exploit US and Iraqi politics and turn defeats into propaganda victories.

They also believe they can use the internet to fuel recruitment abroad. They are more willing to die for their cause than the Americans are.

A girl faces a fully armed member of the US Stryker Brigade in a Mosul street. Photo: AFP/ Jacquet Mustafa

CAMERA AS THE WEAPON
News Review - Page 35

US commanders have played down the implications of the report. Brigadier General John DeFreitas, the senior military intelligence officer in Iraq, said it was a "worst case assessment".

Several command centres operated by the resistance have been discovered in Falluja, a marines officer said, but he denied reports that one of them was the headquarters of the Jordanian militant Abu Musab al-Zarqawi.

A lot of intelligence material was recovered, the officer, Lieutenant-General John Sattler, commander of the First Marine Expeditionary Force, said.

The bodies of four resistance fighters who died in the battle of Falluja have been flown to the US for autopsies as part of an expanding investigation into whether they were killed by US forces after they surrendered or while they were wounded. They are part of an inquiry into the videotaped shooting of an apparently wounded and unarmed fighter by a marine.

The January deadline for Iraq's first post-Saddam elections looked increasingly in doubt on Thursday. "I don't think within the time available we can do everything, so I think a delay or postponing elections is more likely than holding them on time," said Ibrahim Janabi, an aide to the interim Prime Minister, Iyad Allawi.

Iraqi election officials say the International Organization for Migration will set up polls for Iraqi expatriates in at least 14 countries, including Australia, when the elections are held. The Telegraph, London; The New York Times; The Guardian

Nightmare world haunts Iraq's mothers

Alissa Rubin
in Baghdad

Athra has a recurring dream.

Her eldest son, Haider, appears before her. He is wearing his Iraqi National Guard uniform, and his hands are bound behind his back. He is pacing in a darkened room that looks like a cell. His mouth is open. He is screaming, but no sound comes out.

Haider is alive and free, but Athra believes her nightmare is a vision of his future.

She has seen the videos of captured Iraqi soldiers that the insurgents post on the Internet. The first videos usually show them pleading for their lives. Often, a few days later, a second clip airs showing them being shot dead or beheaded.

In a neighbouring area of Baghdad, Mariam, 45, a Falluja native, has taken refuge in an abandoned hospital after fleeing two weeks ago from the imminent US attack on her hometown. Her sons would kill Haider if they met him.

Mariam's three eldest sons are foot soldiers in the Falluja insurgency; residents of the city who joined the rebels. She is not ambivalent about their commitment to killing the government security forces.

"A 'fatwa' has been issued to behead any ING [Iraqi National Guard] member that enters Falluja and is caught," said Mariam, who like Athra asked that her full name not be used because she feared for her sons' safety. "We consider them traitors."

This is now the dominant front of the war in Iraq. Transcending explicitly sectarian or ethnic lines, the division is between those Iraqis who fight for the interim government and those who struggle against it.

Although she is now a refugee, Mariam is proud of her children, perhaps proudest of her three sons – all in their early 20s – who stayed in Falluja to fight "the infidels".

For the Sunni Muslim mother, the mujahideen are friends and caretakers, who helped her family leave Falluja by finding them a car.

This week she learned that her sons survived the Falluja offensive, escaping from the city on the fourth day of fighting and making their way to Baghdad by desert roads, but should they not be so lucky next time she will celebrate. "Even if they die, they are martyrs, we know they will be in heaven," she said.

For Athra, the guardsman's mother, the thought of rejoicing in her son's death is unimaginable. Athra begged 19-year-old Haider not to join the national guard.

"This was the only job he could get – he tried for so many jobs," 38-year-old Athra said.

Since September, when Haider joined the guard, she has lived furtively, afraid of divulging her son's employment. "I haven't even told his relatives," she said.

The sight of guardsmen in Baghdad brings tears to her eyes. She sees each as her son – vulnerable, disliked, a target. Los Angeles Times

Going against the grain

A South Korean scuffles with riot police during a protest by 20,000 farmers against plans to lift restrictions on imports of foreign rice. Australian growers are among those who stand to benefit. Photo: Reuters/Kim Kyung-Hoon

FOCUS

Kyoto celebration

The UN Secretary-General, Kofi Annan, described Thursday as "an historic occasion" after he received documents from Russia that pushed the Kyoto protocol over a ratification threshold, transforming it into an international treaty with effect from February 16. He also urged big polluters such as the US, China and India to step up their fight on climate change. - AFP

Cloning defeat for Bush

In what appeared to be a blow to the US President, George Bush, United Nations diplomats have abandoned contentious efforts to draft a treaty that would outlaw human cloning and are expected to settle for a weaker declaration that will not seek a comprehensive ban, officials said. Mr Bush had called for a total ban. - AP

Foreign Minister named

Italy's Deputy Prime Minister, Gianfranco Fini, has been appointed Foreign Minister. Mr Fini, 52, replaces Franco Frattini, who is moving to Brussels to be the European Union's Justice Commissioner. - Reuters

United on safety

More than 20 countries representing 90 per cent of the world's car makers, and including the US, Japan, South Korea, Britain, France and Germany, have agreed on the first global standard on vehicle safety - involving door latches and hinges - which will save lives and lead to other moves to harmonise rules, industry and government officials say. - Reuters

US beef destroyed

Japan will destroy 300 kilograms of US beef, which it has banned due to fears of mad cow disease, after the beef arrived - apparently by mistake - inside a shipment of US pork, officials said yesterday. Meanwhile, US Government scientists are chasing a possible new case of mad cow disease and waiting for final results on a suspicious slaughtered animal, the US Department of Agriculture said.- AFP, Reuters

Figure 4.9 A well-balanced image taken in difficult circumstances, 'Going against the grain', *Sydney Morning Herald*, 20 November 2004, p. 16 (Fairfax Syndication)

If we analyse the image in Figure 4.9 using the Balance network, we would get an *isolating, axial* compositional configuration, which is arguably the most aesthetically pleasing of the compositional choices for its ability to stimulate visual appeal while using the dynamic, asymmetrical axis to demonstrate unequal relations. The facial expression of the protestor aside, the drama in this image is also enhanced by the visual weight of the riot police that far outnumber the single protester positioned in the bottom right-hand corner of the image frame. This configuration of meanings is clearly enhanced by the composition of the image. Thus, while this photograph of a protestor and riot police has clearly been taken in difficult circumstances and is certainly newsworthy in terms of Negativity, there is also an aesthetic quality to the photograph that demonstrates a concern for composition that press photographers are rarely acknowledged for. Given my experience as a press photographer, I argue that even in a situation like that depicted in Figure 4.9, photographers would still attempt to negotiate the best possible position within the restrictions imposed on them from which to compose the image. They would already have an idea of what they would like to have in the frame and what is likely to be in the frame as they thrust their camera in the air and angle the lens at the target. Thus even in the most trying of circumstances, composition counts.

4.7 Conclusion

In this chapter, I have introduced the analytical framework of Balance in composition, and have applied this to the analysis of press photography. This is a system of compositional analysis that can be applied to any type of image composition, including moving images (see Bednarek and Caple 2012a for analyses of moving images in video news bulletins; Bednarek in press has also applied the Balance network to analyses of moving images in non-news contexts). It is also a system of compositional analysis that focuses on assessing how images are balanced. When an image is balanced, it means that the elements in the image frame configure to produce an image that is resolved or harmonious in its organization, and it is through this resolution that an image then lends itself to being valued aesthetically. If one of the jobs of a photograph in the newspaper is attract the reader's attention, then what better way to do so than by making it a beautiful image? After all, 'Beauty triggers interest because we yearn for the beautiful. We want to possess it because it represents

harmony and resolution – things that we all need, whether we know it or not' (McCall Smith 2011, p. 214).

Up to this stage in the book, I have focused exclusively on meaning-making within the news photograph per se. However, news images never appear in print without words accompanying them. Therefore, over the next three chapters, I examine the types of relations that hold between words and image as they appear in a news context.

5
Text–image relations in news discourse Part 1: Image as Nucleus

5.1 Introduction

Photographs and the words used to describe them can never enjoy a one-to-one relationship; however, they can and do enter into co-operative relationships with each other. In the next three chapters I will explore these relationships in detail as they apply to press photographs in print publications (in Chapters 5 and 6) and in online news galleries (in Chapter 7). Visuals are commonly analysed in isolation for their representational, interactional and compositional meanings (as noted in Chapters 3 and 4) or in terms of their position on the page; however, they are rarely analysed rhetorically in relation to the verbal text they accompany in the news story context. Just as the headline, lead and body paragraphs have been described in terms of their rhetorical relations (see for example White 1997; Feez, Iedema and White 2008), questions could also be asked regarding the relations between words and images within a news story. For example, does the image restate the meanings present in the verbal text? Does it extend those meanings to offer more depth to our understanding of the text? Or does it deviate from the meanings present in the verbal text and thus leave the reader wondering as to the relevance of the image for this story? And how much of the text does it relate to? The whole text? Part of it? None of it? These are important questions concerning the **inter**semiotic relations that hold between text and image in the news story context, which will be specifically addressed in Chapters 5 and 6. Another key concern relates to sequences of images (e.g. in televisual news bulletins or in online news galleries) and the **intra**semiotic relations that hold between images/words in a sequence. Intrasemiotic relations will be investigated in Chapter 7, specifically in relation to online news galleries. In this

chapter I focus principally on the functional structure of news stories and discuss the multisemiotic news story in terms of genre, since this can tell us something about the ways in which words and images logically relate to each other.

5.2 Functional structure of the hard news story

Linguistic analyses of a wide variety of texts have demonstrated the many ways in which sections of text combine with other sections of text to produce a unified or coherent whole. These are rhetorical relations and have been studied from a variety of perspectives, including Genre Theory (Martin, Christie and Rothery 1987) from within the SFL paradigm, Rhetorical Structure Theory (Mann and Thompson 1988), and Discourse Analysis (van Dijk 1988a).[1] Such approaches to the analysis of text structure inform the Nucleus^Satellite model developed by Feez *et al*. (2008) in examining the functional structure of the hard news story.[2] However, this model does not account for the role of images within this generic structuring. Therefore in this and the next chapter, I will examine the orbital structuring of **verbal** news stories and the extent to which images can then be accounted for within this model. In this chapter, I demonstrate how images may function as Nucleus within a particular type of multisemiotic news story – the image-nuclear news story, while Chapter 6 explores the extent to which images may be viewed as functioning as Satellite in the news story structure.

5.2.1 The Nucleus^Satellite model of hard news reporting

In describing the structure of verbal hard news reporting, linguists, media theorists and journalism handbooks all argue for an informationally, interpersonally and textually dominant opening headline and lead combination, functioning as a textual platform from which to launch into the remainder of the story. This headline/lead textual peak serves to position the reader in the heart of the action, or as White (1997, p. 112) puts it, at the point of 'maximal material and moral-order disruption'. Interpersonally, the headline/lead is viewed as a 'nucleus of evaluation' (Bell 1991, p. 152) often intensifying the action to the extent that it may be criticized as being sensationalist (White 1997, p. 109). Such formulaic and clichéd openings are not, however, viewed as personalizing or subjectivizing the text (Bell 1991, p. 152; White 1997, p. 109; Bagnall 1993, pp. 90–2). They function, rather, as Bell (1991) argues, to make the content sound as newsworthy as possible (see later in this section for an example analysis of a verbal headline/lead Nucleus).

Rhetorically, Feez *et al*. (2008, p. 83) describe the combination of headline and lead at the beginning of the hard news story as the 'Nucleus' of the story. It angles the story on the most destabilizing or 'crisis' event, is detached from the rest of the story and in essence gives us the crux of the story without the need to read on. Bell (1991, p. 174) describes this as 'story in microcosm'. The remainder of the text, also known as the lead development, is made up of 'Satellites', which enter into dependency relationships with the Nucleus (see also Iedema 1997; White 1997). The Satellites 'explain, contextualise and appraise a textually dominant "nucleus"' (White 1997, p. 101), and are organized according to the kinds of information they present in relation to the Nucleus, that is, in terms of their functionality. Thus the Satellites may elaborate by giving more details of the lead information. They may extend by adding other related information, or they may enhance by attempting to get at the causes of an event or issue (the extent to which images may enter into similar rhetorical relations with the leadline/lead Nucleus will be explored in detail in Chapter 6).

White (1997, p. 115) also argues that the primary role of the lead development is 'not to develop new meanings but rather to refer back to the headline/lead through a series of specifications'. In Systemic Functional Linguistic terms this would be described in terms of logical dependency (Eggins 1994, p. 105), where the headline/lead is the 'Head' component and the dependent, qualifying elements in the lead development reach back to interact lexically and logically with the lead. This means that Satellites relate more strongly to the Nucleus than they do to each other, which contrasts significantly with serially unfolding texts where cohesion is mainly to the immediately preceding stage/phase. This serves to enhance the textual and informational pre-eminence of the lead, as the text remains focused on the lead. The Nucleus^Satellite model of hard news reporting is represented schematically in Figure 5.1.

The Nucleus^Satellite model also demonstrates the way in which 'hard' news reporting is able to attract readers, engaging them interpersonally with the events they report. Early stories in the news reflected a 'chronological recount' structuring, where events were recounted as they unfolded in real time (see Feez *et al*. 2008 or Conboy 2007 for examples of such stories). In the Nucleus^Satellite model, events or issues are nuclearized and the logical unfolding of events is disrupted. The laying out of events leading up to the crisis point becomes more optional in the story, meaning that causation and temporality become less important organizing principles. Rather, the news story now centres on a crisis point established in the headline and lead (the Nucleus),

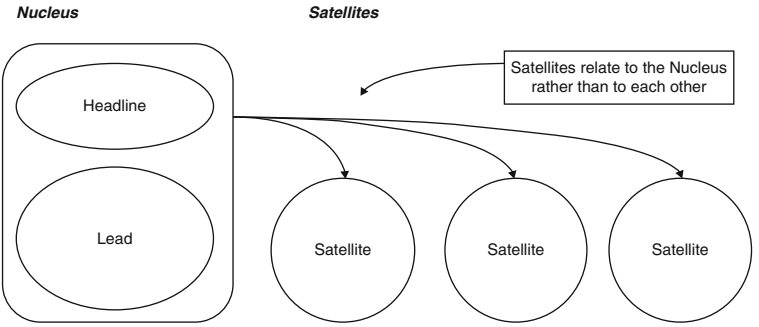


Figure 5.1 The Nucleus^Satellite structure of (verbal) hard news reporting (Adapted from Feez *et al.* 2008)

which then becomes the platform from which the rest of the story is accessed. As Barnhurst and Nerone (2001) point out, headlines no longer function as titles or labels directing readers to the stories on the page: rather, they have become a 'pointed summary of the news', carrying 'deeply embedded codes of news values and cultural values… ranging from the unusual and the timely to the powerful and the moral' (p. 198).[3] Thus for the most part, the Nucleus works to direct the reader towards the news values underpinning the inclusion of that story in the news, which also reflects the ideological positioning of the newspaper towards the events being covered. It is, then, the Nucleus that attracts the reader to the story, and readers are now hooked into the story through this amplification of the ideational content.

To demonstrate the nuclear function of headline and lead, let us consider reporting on a somewhat destabilizing event concerning the havoc caused by Hurricane Ivan in the Caribbean in September 2004. On the day it was reported in the Australian news media, the hurricane had already struck Grenada and The Cayman Islands, resulting in at least 60 deaths and it was now heading towards the island of Cuba. Stories appeared in two key Australian broadsheet newspapers, the *Australian* and the *Sydney Morning Herald* on the same day, 14 September 2004. Their respective treatment of the event, however, is remarkably different. I will examine the story as it appears in the *Australian* first, as an example of a typical headline/lead Nucleus, and then review the story from the *Sydney Morning Herald* in Section 5.3, as an example of image functioning as Nucleus. The headline/lead Nucleus of the story from the *Australian* is shown in Figure 5.2.

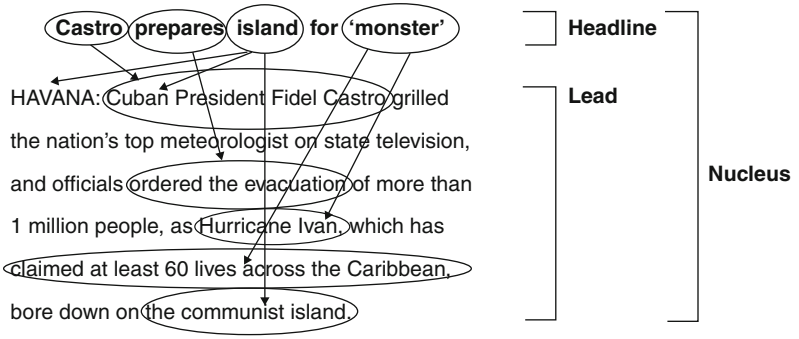


Figure 5.2 Nucleus analysis of the Hurricane Ivan news story from the *Australian*, 14 September 2004, p.12

The Nucleus of this story attracts the reader through several techniques that are commonly deployed in headline/lead writing. To begin with, the headline makes use of the simple present tense in the process '*prepares'*. This has the effect of making the event sound current, that it is happening right now. Bell (1991, p. 87) suggests that the use of simple present tense in headlines 'appears to serve the misleading implication of immediacy'. Montgomery (1991, p. 93) states that it also helps to create a sense of referring to a present reality (in televisual news discourse, Tuchman (1978) refers to the use of the simple present tense as contributing to routine facticity). The headline also omits articles/pronouns/auxiliaries, and uses the lexical metaphor *monster* provoking high graded attitude (see Bednarek and Caple 2012a, pp. 101–5 for further details on 'Headlinese'). In itself, the headline is somewhat ambiguous. What or who is this 'monster'? Is it indirectly creating a link between the monster and Castro, possibly commenting upon the style of leadership he represents? If so, could this be viewed as an indirect comment being made by the publication on Castro? In the lead paragraph, intensified lexical items infused with evaluative meaning are also common (for example, *grilled*, and *bore down*).[4] There is also up-scaled quantification used in *more than 1 million* and in *at least 60*. The implications of such choices in the Nucleus can be related to the notion of interpersonal Theme (Martin 1993, 2001) and prosody (Martin and White 2005, p. 24), as these set up the way that the reader is to engage with the remainder of the story in light of such evaluations presented in the Nucleus. In this story, the body text continues to focus on the verbal declarations coming from Castro and his officials, with the text returning several times

to the urgings of Dr Castro that his people should prepare for the worst. Therefore, the angle of the story remains focused on an issue emanating from an event, rather than the event itself.

The model described in this section applies in principle to the relations that hold between verbal sections of text: the headline, lead paragraph(s) and the body text, to the exclusion of images. The role of images in multisemiotic news stories, however, can also be described in terms of Nucleus^Satellite functional relations. The following section will investigate such relations by investigating a unique type of news story where the image can take on a nuclear function, in the image-nuclear news story. Chapter 6 will investigate the extent to which images may be considered as Satellites in the lead development of a news story.

5.3 Functional structure of the multisemiotic news story

5.3.1 Image as Nucleus

As already introduced in earlier chapters, a news story genre that I have investigated extensively is the image-nuclear news story. As the name suggests, the image, along with the heading,[5] acts as the Nucleus to the story and in combination image and heading play a central role in the evaluative engagement of the audience with the reported event. These stories also often include an extra, minor clause at the beginning of the caption, usually separated from the remainder of the caption through the use of ellipsis (...). Figure 5.3 is an example of an image-nuclear news story in situ in the *Sydney Morning Herald*.[6]

Given the size and placement of these stories on the news pages, and the fact that there are rarely any other images used on the same page, it is clear that one is able to engage with the image in its own right. From an aesthetic point of view, the images that are used in these stories are predominantly striking images that appear to have been chosen by sub-editors as much for their potential as art as for other more conventional news values (see my discussion of Aesthetics as a news value in Chapter 2; similar arguments have been made in relation to aesthetics and war images, e.g. in Zelizer 2004, p. 121). Here then, a large aesthetically pleasing image engages the reader through artistic appeal, and at the same time enters into verbal-visual play with the heading directly above it. This play usually involves pun or allusion to other discourses (as is evident in the story in Figure 5.3, which will be discussed in full later in this section; see also Caple 2008a, p. 130 for other examples of the types of play in image-nuclear news stories), and since nearly all of the image-nuclear news stories that I have analysed do create this intersemiotic

The Sydney Morning Herald — smh.com.au — Tuesday, September 14, 2004 — News 11

Hong Kong poll unlikely to ease tensions with Beijing

N Korea was just moving a mountain

It's spraytime on the waterfront

Aid workers flee riots after Afghan warlord sacked

Drugs haul worth a pair of boots

Heart attack brings Ebb lyrical flow to end

Figure 5.3 An example image-nuclear news story, 'It's spraytime on the waterfront', *Sydney Morning Herald*, 14 September 2004, p. 11 (Fairfax Syndication)

puzzle-like tension, the readers' appreciation of the cleverness of the puns and allusions is also clearly foregrounded. Thus, it is this direct and arguably playful relationship between the heading and the image that creates the dependency relations that allow the image and heading to function as Nucleus, and makes this a unique news story genre.

Further, the verbal-visual play seems to be working prosodically to spread the play from the Nucleus into the verbal text at the beginning of the caption. For example, the caption text to the story in Figure 5.3 begins with the alliterative minor clause with ellipsis: *Wet and windy... .* Since this initial phase of the caption continues to engage the reader on an interpersonal level, I use the label *prosodic tail* for this part of the

caption text. The term 'tail' also seems appropriate, since in the majority of cases the remainder of the caption does not sustain the play between words and image; rather, the rest of the caption is more informationally oriented. The verbal-visual play usually ends with the prosodic tail (see Caple 2008a, p. 129 for further examples of prosodic tail in image-nuclear news stories). These points will be elaborated upon in the detailed analysis of the story in Figure 5.3 that follows at the end of this section.

As far as the functional structure of such stories is concerned, the name 'image-nuclear' news story is appropriate because of the dominant position of aesthetically motivated images that have the potential to engage the readers on an interpersonal level. The heading always appears above the image and relates directly and for the most part playfully to the image, which also contributes to the formation of an evaluative stance towards the news event being reported (Caple 2008a). The fact that the prosodic tail continues this interpersonal engagement and relates much more to the image than to the rest of the caption means that I include the prosodic tail in this image-nucleus. Thus, the generic structure of image-nuclear news stories is laid out as: heading^image^(prosodic tail)^caption, where ( ) brackets indicate that this stage is optional (since not all captions include the prosodic tail). This structuring of nuclearity in such news stories is shown schematically in Figure 5.4.

It should also be noted here that the image-nuclear news stories that I have studied usually report on 'soft' news events (see Chapter 3) and that the Nucleus^Satellite functional structure has traditionally been

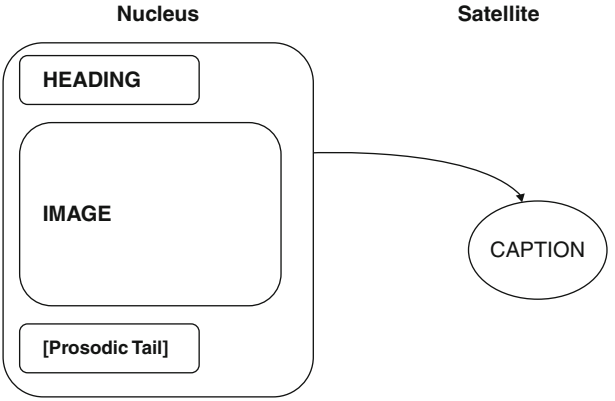


Figure 5.4 The Nucleus^Satellite structure of the image-nuclear news story

applied to 'hard' news reporting. However, given the interpersonal and textual dominance of the heading/image combination in these image-nuclear news stories (including spatially on the page: the heading is always placed directly above the image and the image usually spans five or more columns, thus also dominating the page), the Nucleus^Satellite model fits well with these rhetorical and spatial configurations.[7] Further, the captions in such stories can be said to act as Satellites to the Nucleus of image and heading, although they are not as optional here as they are in verbiage-centred hard news reporting. In the following paragraphs I will discuss the role of the caption as Satellite in image-nuclear news stories, before returning to the analysis of the second Hurricane Ivan story for its Nucleus^Satellite structure.

5.3.2 Caption as Satellite

The caption in image-nuclear news stories is usually one to two sentences long, what Layton (2011, p. 91) terms an 'extended caption'. It is an integral part of the text and expands the meaning of the Nucleus and the depicted event in a particular way. First, it usually anchors (to borrow a term from Barthes 1977) the meaning of the image to that intended by the newspaper, through direct reference to the image participants, their actions, circumstance and attributes; and second, it anchors the text in a news event, often pointing to its newsworthiness, in line with the news values one would commonly associate with the retelling of newsworthy events (for example Timeliness, Proximity, Prominence, or Negativity). These intersemiotic relations between caption text (Satellites) and image-nucleus are built on the principle of expansion, where there is expansion of the meaning within the image and expansion of the meaning beyond the image. Importantly though, what also occurs with image-nuclear news stories is that a reading of the caption may also induce readers to re-evaluate their initial stance established in their reading of the Nucleus, leaving them with a completely different view of the events described. We will see this in the Hurricane Ivan story to be described later in this section.

In image-nuclear news stories, there appear to be two types of Satellites constituting the caption. I term these Satellites *experiential orientation* and *contextual extension* (Caple 2009b). Knox, Patpong and Piriyasilpa (2010, p. 84) develop a similar functional structural approach to caption texts in other news story contexts and offer the terms 'Rendition' and 'Background' to indicate generic structure. Figure 5.5 shows a more detailed version of the functional structure of the image-nuclear news story including the role of the caption text as Satellite.

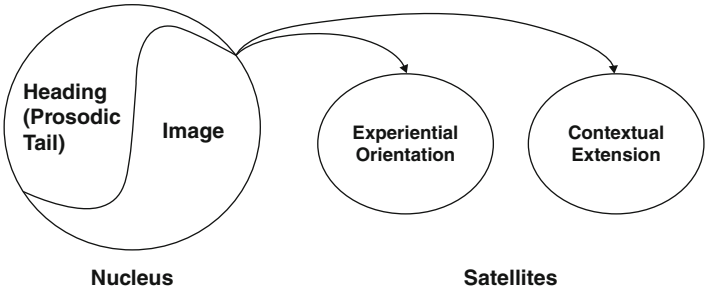


Figure 5.5 The caption text as Satellite to the image-nucleus

Experiential orientation takes its name and function from 'orientation' in the story genre family (see Martin and Rose 2007); it functions to set the scene, introduce the participants, their activities and circumstances. This means that the experiential orientation in the image-nuclear news story functions to expand our understanding of the image by pointing towards the represented participants and their actions in the image. Caption texts may identify the image participants either specifically, by naming them, or more generally, by allocating class to them; it then specifies the activity in which they are engaged and locates them circumstantially by tense as verbal deixis or by circumstances of time and place. Table 5.1 exemplifies how the represented participants and their actions are typically identified in the caption text.

In experiential orientation, semantic domains that simply elaborate the image are expanded upon in the form of participants, processes and circumstances. Circumstances can be of place and time of the event (see Tables 5.2 and 5.3). While the place depicted in the photograph may often be identifiable, even if only in a very general sense as in outdoors/indoors or in the country/city, time is more difficult to depict visually (see Chapter 3). Given this difficulty for images to establish Timeliness, the verbal text has to do so, and thus the captions make specific references to time, as Table 5.2 clearly shows.

In captions where no explicit time reference is used, verbal deixis may be used as an indicator of the here and now of the photograph. The use of present tense is very common in headline writing (see Bednarek and Caple 2012a, pp. 100–4 for a discussion of headlinese); and in radio and television commentary of sporting events such as football and cricket it is common to hear the commentators describe the ongoing action in the simple present tense, rather than the present-in-present (present continuous, *be +ing* form). In the case of captioning photographs, the

Table 5.1 Experiential orientation 1: Identifying participants and their actions

Identifying participants	**Caption text**
generally by assigning them to a class/group	**Devotees carry the image of the Lord of Miracles**, also known as the Purple Christ, during a procession in the Peruvian capital. **An ultra-Orthodox Jew checks branches of myrtle for blemishes** at a special market in Jerusalem. Cool under pressure... **a street vendor carries a bundle of fans on his head** near Dhaka yesterday.
specifically by naming them (very often using elaborated nominal group complexes indicating their role or position in society, which is typical of news discourse)	**Artist Michel Dircken sits in a 289-kilogram pumpkin** in Brussels during his bid to carve the biggest Halloween pumpkin in the shortest time. Birthday balloons...**the Prime Minister, John Howard, addresses Liberals** in Perth yesterday during a pre-election campaign sweep of Western Australia. **Pandee Bare, a five-month-old Sphynx belonging to Sandy Adler, of New York, waits for her turn to be judged** during the third annual Cat Fanciers Association-lams Cat Championships, featuring more than 300 cats, in New York's Madison Square Garden at the weekend.

simple present tense is used to give currency to the event depicted: we are looking at the action as if it is happening now (albeit frozen action), so it is described in the here and now. I gloss this as the 'current affairs' tense. Montgomery (2007, p. 93) further notes how television news reports rely heavily on the present tense so as to project the action as contemporaneous with and projecting beyond the moment of utterance, thus referring to an ongoing state of affairs at the time of broadcast.

Explicit reference to place in the caption is usually made through the use of locative prepositional phrases which can pinpoint a location quite specifically, or a more general approximation of place using spatial adjuncts like *nearby* or regional classifiers, like the reference to the *Dutch throne* in caption text 4 in Table 5.3. Through the use of the adjective *Dutch* (which may indicate nationality or where something originates from), one may assume that the event is taking place in the Netherlands.

Let us pause now to consider the analysis of the caption text to this point in terms of text–image relations. Relations between the heading/

Table 5.2 Experiential orientation 2: Reference to time

Identifying location in time	**Caption text**
with explicit time references adverbial/ prepositional group, dependent/ temporal clause	Cool under pressure... a street vendor carries a bundle of fans on his head near Dhaka **yesterday**.
	A high-wiring act...a telecommunications worker is silhouetted against a rising moon as he climbs down a new electricity pylon after fixing cables outside Frankfurt in central Germany **late on Tuesday evening**.
	A diver heads for the water from a 20-metre cliff in Ponte Brolla, Val Maggia, Switzerland, **during the European cliff diving championships** which were held **at the weekend**.
No explicit time reference time reference in the verbal deixis only	A man **walks** his goslings in Taiping, about 1800 kilometres south of Beijing.
	Behaviour pattern... With territory marked by walls of sand, beachgoers **enjoy** the sun at Travemuendo, outside the German city of Luebeck, on the Baltic coast.
	Mariko Osaka **sits** in the centre of a boat taking her to her wedding in Itako city, about 80-kilometres north-west of Tokyo.

image Nucleus and caption texts as identified above in image-nuclear news stories can be viewed in terms of cohesion. I refer here to the work of Martinec and Salway (2005, p. 347), who suggest that the status relationship between verbal and visual text is realized by componential cohesion (see also Halliday and Hasan 1985), which relates participants, processes and circumstances in images and texts. They also suggest that tense choice is particularly important in determining the status relation between a press photograph and its caption in that the combination of material or behavioural processes with simple present or present-in-present tenses in the caption gives an unequal text-subordination relation (Matinec and Salway 2005, p. 348). This means that the present tense points to the action in the image, thus subordinating the text to the image. On the other hand, the use of material processes in the past tense provides for an image-subordination relation, as past tense is pointing away from the image, which elevates the status of the text in relation to the image. In my analysis of the caption texts in image-nuclear news stories, I found that the first clause in the caption (experiential orientation) almost invariably enters into a componentially cohesive relationship with the image participants, processes and circumstances

Table 5.3 Experiential orientation 3: Reference to place

Identifying location in space	**Caption text**
with explicit references to place, e.g. locative prep. phrase, regional classifier	A diver heads for the water **from a 20-metre cliff in Ponte Brolla**, **Val Maggia**, **Switzerland**, during the **European** cliff diving championships which were held at the weekend.
	Behaviour pattern... With territory marked by walls of sand, beachgoers enjoy the sun **at Travemuendo**, **outside the German city of Luebeck**, **on the Baltic coast**.
	A paddler in a hollowed-out pumpkin heads for the finish line **at a regatta on Falmouth Lake**, **in the Canadian province of Nova Scotia**.
	Princess Catharina-Amalia, the six-month-old daughter of Crown Prince Willem-Alexander and second in line to the **Dutch** throne, was baptised on Saturday in the presence of her maternal grandfather from Argentina.
...moving towards more general references to place, e.g. locative prep. phrase, approximators	A boy practises his jumps during morning training **at a diving school in Wuhan**, **China**.
	A man walks his goslings **in Taiping**, **about 1800 kilometres south of Beijing**.
	Cool under pressure... a street vendor carries a bundle of fans on his head **near Dhaka** yesterday.

and this is also a relationship that is, in the majority of cases, reported in the simple present tense (only four stories in the INSCC, out of 1000 stories, make use of the present continuous tense in the first identifying clause).

It must also be acknowledged, however, that the caption texts in image-nuclear news stories are usually quite different from the captions used on images in other types of news story. Since the verbal text in the image-nuclear news story never extends beyond the caption, the caption has to do a lot more work in relating the image to the news event than would normally be required of image captions in other types of news story. Therefore, the caption also relates the action in the image to the wider news event and its news value is often extra-textual to what is represented in the image. Clauses that elaborate on the wider news context in image-nuclear news stories are labelled 'contextual extension' since they focus our attention on the news angle, contextualizing

the story in a news sense; they answer the question 'why is this news?', justifying its place in the 'news'paper. Contextual extension positions the events in the image in relation to an activity sequence that may reconstruct proceedings either side of the captured moment in the image or that may reflect on the event. Thus we associate contextual extension with a shift in time/tense choice. It also opens itself to news values analysis. A straightforward example of contextual extension can be seen in the following caption:

(1) Cool under pressure... a street vendor carries a bundle of fans on his head near Dhaka yesterday. **Forty-two people have died in the past week in a heatwave sweeping Bangladesh, with the temperature hitting 41.4. In southern India a heatwave has claimed close to 900 lives in the past two weeks. Labourers, who can ill-afford to stay inside during the hottest hours, have been bearing the brunt of the heatwave.**

As has been demonstrated above (see Tables 5.1, 5.2 and 5.3), the first sentence in the caption in Example (1) identifies and locates the represented participant and his actions in the image in both time and place. The remainder of the caption makes no direct reference to the image again; rather it moves towards the news event behind this story, a heatwave in India and Bangladesh. By referring to the loss of *close to 900 lives* in this heatwave, the text construes the news values of Superlativeness and Negativity. Tense choice also refers the reader to the lifespan of the event, which in (1) is ongoing. Other examples of how time/tense is deployed in contextual extension are given in Table 5.4.

As already noted, however, the majority of the stories that are structured as image-nuclear news stories in my analysis of the *Sydney Morning Herald* do not deal in 'hard' news/destabilising events. So it is important to look at what else is occurring in contextual extension in relation to the construal of other news values. The following examples will illustrate this:

(2) Look, no flippers . . . A pod of dolphins spent the weekend relaxing at the beach, joining surfers and swimmers at Manly yesterday. **Manly Beach is a popular spot for the animals – 20 dolphins visited it less than three weeks ago. Dolphins are most likely to be found in the waters off Sydney in the cooler months of the year.**

Table 5.4 Time/tense in *contextual extension*

Time/tense	Example caption
Past indicating completed action	Suffering in silence...the US rock legend Bob Dylan, 63, **receives** an honorary doctor of music degree from Sir Kenneth Dover, Chancellor of St Andrew's University, Scotland. **Dylan was grim-faced and yawned throughout the proceedings, and left without uttering a word.**
Present-in-present indicating ongoing action	Samburu herdsmen in the village of Amalya in north-western Kenya **watch** as Staff Sergeant Butler of the US Army's 412th Civil Affairs Battalion films their cattle. **The soldiers who are based in Djibouti in the Horn of Africa, are doing medical and veterinary work in the area.**
Future indicating action that is yet to pass	Priestesses from Ecuador's Indigenous communities **prepare** an altar in San Francisco Square, Quito, on Sunday **for the start of the Social Forum of the Americas being held there this week. The forum will reject negotiations for a free trade deal with the United States, [will] condemn poverty and [will] defend peace in the continent.**

(3) German cleaning company workers and a US National Parks employee use pressure washers to clean dirt and fungus from the granite face of Thomas Jefferson on Mount Rushmore in South Dakota. **It is the first time the 65-year-old monument has been cleaned.**

In Example (2), the second/third sentences in the caption text construe the news values of Proximity, Timeliness and Consonance. It is established as 'relevant' to the residents of Sydney in both time (*less than three weeks ago*) and place (*Manly Beach*, *Sydney*); it is also recounting a common phenomenon that we can observe ourselves if we happen to be at the beach at this time of year. Example (3) construes the news value of Novelty through comparison, in that this is described as *the first time* the Mount Rushmore monument has been cleaned. Thus, we can see that a wide range of news values can be construed in the contextual extension phase of the caption.

To summarize the analysis of text–image relations as they relate specifically to the image-nuclear news story to this point, I present the overall semantic orientation of image-nuclear news stories in Figure 5.6. In such stories, the heading and image tend to combine to give an evaluative

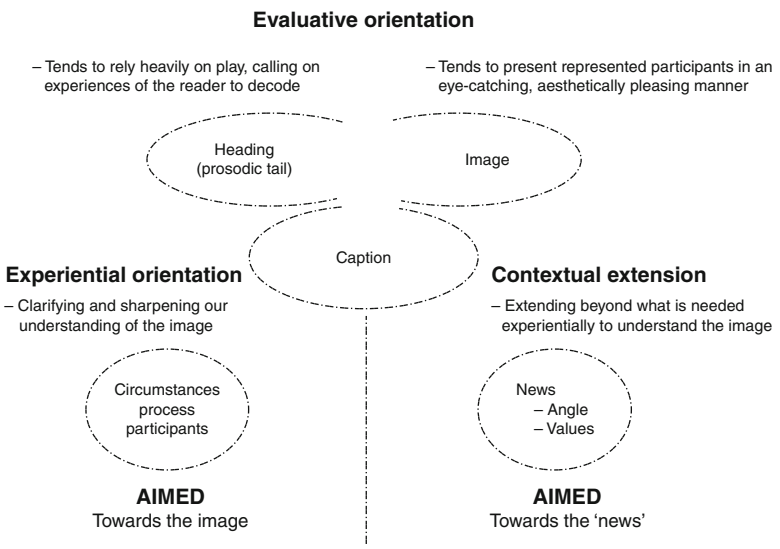


Figure 5.6 The semantic orientation of image-nuclear news stories

and playful 'evaluative orientation' to the news event, relying on play on words and pictures to achieve this. The caption then clarifies and sharpens our understanding of the image participants, their actions and circumstances through experiential orientation, and how this relates to the wider news context may be elaborated upon through contextual extension.

To consolidate this section on the functional structure of image-nuclear news stories, I will return to the example story, shown in Figure 5.3, which is the second story relating to Hurricane Ivan reported in the *Sydney Morning Herald* on 14 September 2004 (also represented in Figure 5.7 with the functional structure labelling). Through this example, we can see how image and heading function as Nucleus in the image-nuclear news story, and how the caption, as Satellite, contributes to developing our understanding of the Nucleus and the wider news event/context. A further complicating factor which has become apparent in image-nuclear news stories, as they are deployed in the *Sydney Morning Herald*, is that having also engaged with the caption text, the reader may be presented with an 'evaluative clash' (Bednarek and Caple 2010, p. 14), created between the somewhat playful evaluative stance in the heading/image Nucleus and the more serious retelling of the news event in the contextual extension in the caption text. This is evident

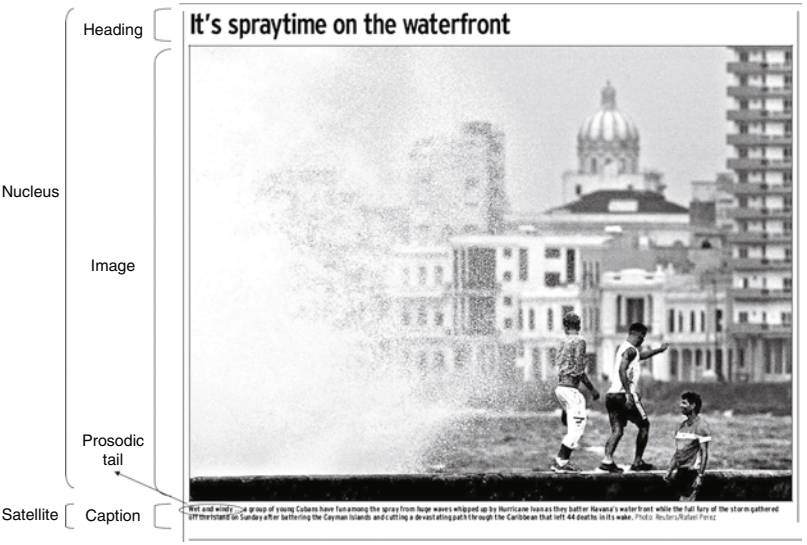


Figure 5.7 The functional structure of an image-nuclear news story 'It's spraytime on the waterfront', *Sydney Morning Herald*, 14 September 2004, p. 11

in the Hurricane Ivan story, and will also be discussed further in this section.

In the example in Figure 5.7 (and shown in context in Figure 5.3), we can see that the image dominates both the story (the heading/caption accompanying it) and the page (spanning five columns). The heading appears to be related directly to the image rather than to the caption that is placed below the image, and as I have argued extensively elsewhere, this is a relationship that is based in play on words and image (see Caple 2006, 2008a, 2008b, 2010b). Before we look in more detail at this intersemiotic relationship between the heading and image, let us briefly examine the image itself. In terms of representational meanings, the image includes two key sets of participants, the spray from waves hitting the harbour wall and three boys, who appear to be playing on the harbour wall, trying to get as close as possible to the spray but then dodging away from it at the last minute so as not to get wet. The distinctive waterfront skyline of Havana can be seen in the background slightly out of focus, but still recognizable. In relation to interactional meanings, the photographed boys are laughing and appear to be enjoying themselves in this game, eliciting a positive affectual response in the viewer of the image. However, being a long, horizontal shot and taken

from an oblique angle to the boys, we are merely observers of this play and are not expected to become highly involved. Compositionally, the boys form a cluster that interacts along the diagonal axis with the spray that dominates the left side of the frame, giving an axially balanced image, which is a compositional configuration that also lends itself to being viewed as more challenging to the viewer to resolve and find balance, and which may also be viewed as holding aesthetic appeal.

Turning now to the intersemiotic relations that hold between the heading and the image, these are quite complex and involve both intersemiotic repetition and play on words and image. By intersemiotic repetition, I mean that what is represented verbally in the heading is also represented visually in the image, which in the story in Figure 5.7 includes both the *spray* and the *waterfront* (see also Chapter 6 for further explanation of intersemiotic repetition). Play on words and image is achieved through the combined effects of both lexical substitution (which creates a pun) and allusion to other discourses. The heading reads *It's spraytime on the waterfront*. It manipulates the common lexical item 'playtime' by substituting 'play' for 'spray', which is literally represented in the image rebounding off the sea wall, while the boys are 'playing', laughing and dodging in and out of the spray. Geographical knowledge is also called for in identifying which 'waterfront' the boys are playing on and given the distinctive style of architecture in the background, the Havana skyline may be recognized by some readers. Allusion to Elia Kazan's 1954 film 'On the Waterfront' may also be evoked in some readers, who having recognized Havana in the image may also begin to draw parallels between Cuba's political regime and the film's major themes of corruption and heroism. The headline writer in this instance may have only intended interpretations of the phrase to remain on the literal, locative level, but some readers may also note the allusion to the film. Added to this is the prosodic tail *Wet and windy…* . As a minor clause separated from the rest of the caption, it acts a bridge between the Nucleus and the rest of the caption; it also continues the theme of the story thus far established – namely that of windy weather creating the large spray and the boys trying not to get wet in that spray.

The remainder of the caption to this story relates to the image-nucleus in clearly functional terms, as the following analysis will demonstrate. The caption reads:

> . . . a group of young Cubans have fun among the spray from huge waves whipped up by Hurricane Ivan as they batter Havana's

> waterfront while the full fury of the storm gathered off the island on Sunday after battering the Cayman Islands cutting a devastating path through the Caribbean that left 44 deaths in its wake.

In this caption there is a shift in register from the innocent and playful to the serious and very destabilizing nature of the news event in the story. In the first clause the play depicted in the photograph and heading is confirmed in the declarative behavioural clause *a group of young Cubans have fun among the spray from huge waves*. The process *have (fun)* anchors our visual reading of the actions of the boys and the nominal group *a group of young Cubans* identifies them more precisely. This clause functions as experiential orientation. But then the focus shifts to the cause of these huge waves, Hurricane Ivan, and the deaths and devastation that it has already wreaked across the Caribbean, and to the threat it now poses to Cuba. Intensified lexical items and phrases such as *full fury*, *devastating path*, along with the intensified material process *batter/battering* describe the destructive nature of the hurricane and more importantly, point towards the potential material damage that could be meted out to the island of Cuba in the near future. The remainder of the caption functions here as contextual extension, and the news values of Negativity, Superlativeness and Impact are construed in the verbal text, pointing towards the newsworthiness of this event.

Having thus engaged with the caption text, we may now find that this affects our re-reading of the image. The evaluative meaning of the spray, for example, changes quite dramatically from representing an innocuous, playful 'threat' that the boys might get wet, to being a metonym for the *huge waves* which are in turn a metonym for *the full fury of the storm*. Now we imagine that the boys, or at least a number of Cubans, might die in this storm. In ideological terms, this is a significant shift in register and raises the question of whether we would play similar word games with the lives of those we saw as 'us', or only with those we think of as 'other' (see Said 1995 for an explanation of 'othering' in media discourse). However, in relation to the corpus that I collected from the *Sydney Morning Herald*, I found that play on words and images applies equally to stories about Australia and Australians as it does to stories concerning international happenings.

5.4 Conclusion

In this chapter I have explored one type of multisemiotic news story – the image-nuclear news story, as it appears in the *Sydney Morning*

Herald – for the rhetorical relations that hold between image and text in terms of generic structure. The spatial configurations of image-nuclear news stories are also somewhat unique, and I will take up the discussion of page/story layout in Chapter 6. This is clearly a special kind of news report, where image and heading combine as Nucleus and consistently enter into playful intersemiotic relations that impact significantly on the ways in which readers engage evaluatively with the news. The images in these stories are very well composed, clearly prominent on the page and enjoy a special relationship with the words that surround them; as noted in Chapter 4, these are not stories that need to be **told**, they are stories that need to be **shown.** However, not all news images enter into such specialized relationships with the verbal text that surrounds them, nor are they usually afforded such a prominent position on the page. This means that there is considerable scope to explore the role of images across a wide variety of news reporting. In Chapter 6, I offer an introduction to further exploration of these relationships across a variety of news texts and in relation to other ways in which news stories are configured in print newspapers.

6
Text–image relations in news discourse Part 2: Image as Satellite

6.1 Introduction

In Chapter 5, I examined a particular type of news reporting where images are given prominence in the news story structure. This prominence is not only contingent on the intersemiotic relations that hold between text and image but also on the spatial configurations both of the elements within the story and its position on the page in relation to other stories. In this chapter, I take up further discussion of page/story layout, and include analysis of text–image relations in other types of news reporting, where images do not necessarily play such a central role in the functional structure. Thus the focus here will be on the usefulness of viewing images as satellites in the functional structure of the news story. In order to achieve this, more detailed exploration of the types of relations that hold between words and images is required. This includes examining whether notions such as lexical cohesion or semantic ties (Halliday and Hasan 1985, p. 73) as well as the conjunctive relations of elaboration, extension and enhancement (Halliday and Matthiessen 2004, p. 541) can be usefully applied to **inter**semiotic text/sense relations. I will also discuss the spatial/layout configurations of multimodal news stories and how these impact on the ways in which readers may chunk information on the page. Again, throughout the chapter I will draw on authentic examples from various news organizations and professional photographers in my analysis of intersemiosis in news discourse.

6.2 Analysing intersemiotic relations

As already noted in Chapter 1, in the field of SFL-inspired social semiotic research, a wide variety of contexts have been explored for intersemiosis

and while this research has not focused specifically on text–image relations in **news** discourse, it has provided the basis for current investigations of inter/intrasemiosis. In this chapter, I will draw more specifically on the work of Royce (2002) and his discussion of lexical cohesion in relation to the establishment of semantic ties (Halliday and Hasan 1985) between words and images. I begin by examining the complex ways in which semantic ties may be established between words and images.

6.2.1 Establishing semantic ties between words and images

A key issue when analysing text and image for the ways in which they relate intersemiotically has to do with the degree of connectedness between them. These connections can be established through *semantic ties*, which are the meaning relations that form the basis of cohesion, or texture, in a text. Thus, cohesion refers to the degree of connectedness between segments of text and these connections can be established through a variety of semantic ties. In the following I will discuss first the ways in which semantic ties are established in written verbal text, as this has been widely discussed in SFL and will then relate this discussion to ways in which semantic ties between words and images may be established. With reference to cohesion in written verbal text, Halliday and Hasan (1985) identify a range of lexico-grammatical patterns. For ease of reference I have tabulated them here and included a congruent example with each (Table 6.1). In the following, I discuss only explicit cohesive relations (see Halliday and Hasan 1985, pp. 75–9 for discussion of implicit devices).

Within a text, semantic ties can be realized in a number of ways both grammatically and lexically, and the greater the number of ties across a text, the greater the textual unity. Halliday and Hasan (1985) also point to the reciprocity relations between grammatical and lexical cohesion and how they form simultaneous cohesive chains across a text 'each of which supports and refines the domain of meaning for the others' (p. 84, also shown in Table 6.1). An *identity chain* is formed through co-reference to the same thing within the text, while *similarity chains* relate lexical items from a particular semantic grouping through co-classification and/or co-extension (and may be considered to exist independently of the text). In addition to creating textual unity within particular groupings of semantic domains, it is also important for these cohesive chains to interact with each other. Drawing again on Halliday and Hasan (1985, p. 91), they refer to this as 'chain interaction' where '**at least two members** of one chain should stand in the same relation to **two members** of another chain' (boldface in original). Such interactions then work towards creating a more coherent text.

Table 6.1 Cohesive relations in written verbal text

Cohesive device	**Meaning/ realization**	**Example**	**Cohesive chains**
Co-referentiality	A relationship of situational identity; typically realized by the devices of reference such as pronouns (*he*, *she*, *it*), definite article (*the*), demonstratives (*this, that*)	*The opposition leader* came under attack yesterday. *He* was jostled and pelted with eggs in violent clashes with Aboriginal protesters.	Identity chain (text-exhaustive)
Co-classification	A meaning relationship between distinct members of the same class; typically realized by substitution or ellipsis (nominal, verbal, clausal)	His *car* was also sprayed with graffiti. *Another* had its windows smashed and tyres slashed.	Similarity chain (text-independent)
Co-extension	A meaning relation between items from the same general field of meaning; typically realized by synonymy, antonymy, hyponymy, meronymy	*Fruit* has been hardest hit by the continuing bad weather in the far north. *Bananas* are now reaching prices of $15 a kilo in some supermarkets.	

Turning now to images, the extent to which cohesive relations can be similarly established between different semiotic resources, such as words and images, has proved to be very difficult. One of the reasons for this is because photographs and the words that accompany them can never enjoy a one-to-one relationship. Another, in the context of news discourse at least, is that an image captures only one fleeting moment in an entire event (and tends to be singly represented in print news discourse), whereas the verbal text often takes in a number of episodes from and around an event (see discussion of this in Section 6.2.2 below). Both of

these aspects of text–image relations in relation to news discourse will be explored in detail here. First, however, we need to establish the basic units of analysis that are to be compared. To do this I will deploy the ideational features of *identification*, *activity*, *circumstances* and *attributes* discussed in Royce (2002, pp. 193–4), who in turn draws on Halliday's (1994) functional categories of represented participant, process, circumstances and attributes (see also Chapter 3).

Briefly here, and in relation to both words and images, *identification* refers to who or what (represented participants) can be seen in the image or is referenced in the text; *activity* refers to what action (process) is taking place between the represented participants; *circumstances* may be locative (setting – including 'time' in the context of news discourse), of accompaniment or of means; and *attributes* refer to the qualities and characteristics of the represented participants (Royce 2002, pp.193–4). Sometimes these connections may be direct and specific, creating obvious cohesive ties between words and images. At other times, they may be very limited or more general. To illustrate these points, let us look at the reporting of a cyclone in the Australian media. The event concerns Cyclone Larry, a devastating category 5 cyclone that swept inland across northern Queensland, Australia, in March 2006. In the aftermath of the cyclone, retired Australian defence force chief Peter Cosgrove was appointed to head up a taskforce overseeing relief operations, where his duties included preparing reports and recommendations on how the clean up and recovery should proceed. While the words and pictures that I draw on here were not originally published together, I bring them together in the following examples in order to demonstrate the different ways of combining text and image. Authentic news story texts will be analysed in full in Section 6.3 below. Consider first the example news story in Figure 6.1.

Example story A in Figure 6.1 retells an aspect of one episode in the cyclone event, which is at the point where the head of relief operations, Peter Cosgrove, was touring the affected region as part of his initial assessment of the damage caused by Cyclone Larry. In the image, we can see Peter Cosgrove shaking hands with one of three men standing in a line. The orange/blue uniforms and hats (the original image is in colour) of the three men on the left of the image indicate their status as members of the SES (State Emergency Services). They look serious, confident, and ready for action. The exact location of the men is unclear in the image per se. We can see that it is inside a building, but there is no further information in the image that shows the geographical location or what the principal function of the building is. With the assistance of the caption text we can surmise that this building is the Malanda SES HQ,

...
General Peter Cosgrove visited SES volunteers on the Tablelands, west of Innisfail and said he was buoyed by their "courage, cohesion, determination and energy" as well as state, federal and defence personnel involved in the mop-up process.
At least 1000 volunteers wil remain in North Queensland transferring waste to three main dump sites.
...

General Peter Cosgrove meets SES volunteer Armando Loccisano at the Malanda SES HQ on the Tablelands, west of Innisfail.

Figure 6.1 Example story A
(words Nikki Todd, AAP, photo Cameron Laird, reproduced with permission).

Table 6.2 Cohesive ties between text and image in Example story A

Ideational features	**Image**	**Text**	**Cohesive ties**
Identification: represented participants	Peter Cosgrove	*General Peter Cosgrove*	Co-reference
	Three SES volunteers	*SES volunteers*	Co-reference/ co-classification
Activity	shakes hands with	*visited*	Co-extension
Circumstances: setting	inside a building (possibly a shed/garage)	*on the Tablelands, west of Innisfail*	Co-extension
Attributes	standing, uniformed, smiling/happy	of volunteers: *courage, cohesion, determination and energy*	Co-extension

but we will not include this information in our discussion at this stage, as how we chunk/read parts of a news text together will be discussed in more detail in Section 6.2.3 in relation to page flow and dynamic genre relations. The verbal text involves the same principal participant, Peter Cosgrove, as well as more generally identified SES volunteers and other personnel. It locates them through the circumstances *on the Tablelands, west of Innisfail* and includes Cosgrove's affective response to, and evaluation of, these participants. A second sentence also describes the types of activities that volunteers would engage in as part of the *mop-up process*. In terms of text–image relations in Example story A, we can see that there are a number of semantic ties established across words and image, as shown in Table 6.2. However, these relations are not unproblematic.

In terms of *identification* of the represented participants, Peter Cosgrove's visual depiction and verbal labelling (in the nominal group *General Peter Cosgrove*, and the pronoun *he*) are an instance of a co-referential cohesive tie, i.e. the same person that is photographed is talked about in the text. More problematic, however, is the relationship between the 'volunteers' in the image and those talked about in the text. Are they the same? If we argue 'yes', the three volunteers in the image would be co-referenced with the SES volunteers mentioned in the text. If we argue 'no', then the cohesive tie of co-classification holds as they may be considered distinct members of the same class of 'volunteer'. In relation to *activity*, I would argue that the activity sequences in text and image (visiting and shaking hands) relate to each other through co-extension, in that visit and shake hands (as co-meronyms) are part of the activity 'meet'. Similarly, the *circumstance* of setting in the image and verbal text relate to each other through co-extension, especially since the meeting and greeting thus far established create close cohesive ties with each other across both words and image.

With regard to *attributes*, this is also a somewhat problematic area of analysis, especially in relation to evaluative meanings (see Economou 2008 for discussion of evaluative meanings in press photographs). Affectual responses may be visible in the facial expression of image participants, but moral evaluations would be very difficult to establish in the image alone, without the assistance of the verbal text (but cf. Martin and Rose 2007, p. 326 on invoking attitudinal responses in the viewer). In the verbal text in Example story A in Figure 6.1, Cosgrove makes a moral evaluation of the volunteers involved in the clean up by mentioning their *courage, cohesion, determination and energy*, which are key attributes one would expect to see in people working in situations like this. In the image we can see men who are standing, firmly shaking hands, smiling and looking generally well. They do not look exhausted or defeated. Thus it seems reasonable that a cohesive relation of co-extension exists between image and text here, as the three men look like they are ready for action and could easily be conferred with such attributes.[1]

To sum up the analysis to this point, we can see that the words and image in Example story A enter into close cohesive relations across all four ideational features and, as already noted, while words and pictures can never have a one-to-one relationship, they are able to establish a bond of shared meaning. Thus, in creating a number of threads of continuity across both words and image, news stories that are structured like the example in Figure 6.1 are able to build up a cohesive story where

the flow of meaning across words and image serve both to support and enhance each other.

However, not all news stories share such close connections. In fact, it is more common to find fewer cohesive ties between words and image in news discourse, as the next example will demonstrate (Figure 6.2). The reasons behind this have much to do with the news process and the establishment of newsworthiness in an event. Again, I will draw on reporting from the Cyclone Larry event to exemplify this point. Consider Example story B in Figure 6.2.

In Example story B, the same image appears; however, the verbal text is now retelling another phase in this event, which involves the initial findings from General Cosgrove's first report to the government. There is only one cohesive tie established between words and image in this version of the story and that is one of co-reference between the verbal representation and visual depiction of Peter Cosgrove. As can be seen in the verbal text in Figure 6.2, this example focuses very much on the economic impact of the cyclone and Cosgrove's recommendations to government that banks and financial institutions shore up affected industries by suspending loan repayments. There is no mention of the more immediate clean-up work that SES volunteers (like those in the image) would be involved in. So one question we could ask here is: why use this image with this story? Well, there are several reasons why this image would be considered a very appropriate choice and they relate to key principles that govern the news process, including news values (see Chapter 2).

Former defence force chief Peter Cosgrove wants banks and financial institutions to suspend loans to help save businesses devastated by Cyclone Larry.

In his first report since his appointment to head up a taskforce overseeing relief operations, General Cosgrove today said his frist priority was to help restore the economy in cyclone-ravaged north Queensland.

Banana, sugar, avocado, macadamia, dairy and other industries in Innisfail and surrounding areas were hard hit by the cyclone that tore through the area last week, leaving a damages bill of more than $1 billion.

General Cosgrove said he was concerned crippled industries could be forced to shut down if they did not receive more support from financial institutions...

General Peter Cosgrove meets SES volunteer Armando Loccisano at the Malanda SES HQ on the Tablelands, west of Innisfail.

Figure 6.2 Example story B
(words Nikki Todd, AAP, photo Cameron Laird, reproduced with permission).

Looking first at the construal of news values in the reporting of this event, Prominence clearly features in this story. Peter Cosgrove is a highly decorated army general and was Chief of the Defence Force until he retired in 2005. In 2006 he was appointed by the Queensland government to head up the recovery taskforce following Cyclone Larry and was later recognized officially for this work by having a suburb named after him (Townsville suburb named after Cosgrove 2008). Thus, in Example story B, both text and image construe the news value of Prominence by making him the main protagonist in both words and image. But the choice of image is also of interest and is connected to other reasons why this may be considered an appropriate image for this story. Let us consider again the story angle in Example B, which is trained on Cosgrove's initial report and recommendation that banks suspend loans. Neither the report itself nor the banks/loans lend themselves to being photographed. Indeed, such stories would usually not include an image at all. Having an image of the person who wrote the report/recommendations, however, allows the reader to connect with the issue through this person. Thus, we have someone to blame/praise when the operation goes badly/well. If this is the case, then we could also ask why not use a portrait shot of Cosgrove? There would be a wide choice of images of Cosgrove available in photographic archives.[2] Again, the relevance of this image over an archived mug shot is related to other key journalistic practices. News organizations strive to provide audiences with current (most recent, up-to-date) information and having the most current picture of Cosgrove engaged in another activity also connected to this event serves the purpose of providing both relevant and timely information. This image, therefore, also complements the written text in that it tells the audience something more about both Cosgrove and the cyclone event than if we just had the verbal text by itself or even a portrait of Cosgrove. We can see what else Cosgrove has been doing (touring/meeting/talking to people on the frontline, i.e. the volunteers who are cleaning up the area), and from this we may be able to infer how this could have contributed to the report he has been writing. We also get to the see man himself, his physical attributes and the way in which he engages with people involved in the operation, and in this way the audience may relate more intimately to him, rather than to just his report, adding the dimension of Personalization to the story.

This final point leads to another principle of journalistic practice, one that is also highly relevant to televisual news discourse (see Ray 2003, p. 84): words and pictures should not simply mimic each other, nor should they clash or work against each other. Instead, it is good practice

to seek a balance between words and images in which the affordances of both are respected and allowed to co-operate in a way that enhances the meanings in both. As I have argued elsewhere in relation to image composition (Chapter 4), it is important to attract readers through more challenging or stimulating compositions that draw them into the story. The same applies to relations between words and images. Simply telling readers what they can see for themselves is not only condescending, but also undermines the opportunity for words and pictures to connect in ways in which they **both** make a significant contribution to the story. Of course, clarity in understanding is also a key element of news discourse, thus the degree to which there is semantic freedom/space between words and image for the readers to make their own inferences can be opened up or restricted through the kinds of semantic ties that are established between words and images. Mimetic/co-referential semantic ties will 'anchor' (to borrow the term from Barthes 1977, pp. 38–40) the meanings in the image most specifically. This may be vitally important in certain stories where clear distinctions need to be drawn between participants and their activities in the story and to avoid misinterpretation. It can also result in redundancy of meaning if the relationship is unnecessarily mimetic, for example when a photograph of a dog wearing a tiara and sitting on a plush golden cushion is accompanied by verbal text that simply states 'A dog wearing a tiara sits on a plush golden cushion'. Thus journalism professionals walk a fine line between clarity and complementarity in being able to balance the connections between words and images.

To sum up the discussion of cohesive relations in this section, it is possible to establish connections between words and images in news discourse through several ideational features but there can be a wide discrepancy between the number of ties that are actually established in news stories. Thus, it may be useful to view this as a cline of semantic ties (from zero to many). However, I caution against suggesting that the greater the number of semantic ties the better the cohesion, as a more comprehensive disambiguation of the meaning potential in the image can also be viewed as being somewhat restrictive and conventional (see 'How to report the news' by Charlie Brooker for a parody of text–image relations in televisual news bulletins, video available at http://www.youtube.com/watch?v=YtGSXMuWMR4). Therefore, it is important to consider not just the number of ties, but also what kinds of cohesive ties are being made between words and image. Sometimes similarity chains involving both co-classification and co-extension may work to enhance the intersemiotic connections in ways that allow each to bring out

various aspects of the story and add depth to our understanding through the resulting multiplication of meaning. Ultimately, it is important for journalists/photographers and editors/producers to be aware of the different kinds of connections that can be established between words and images and to consider the rhetorical potential of such connections and what they bring to the combined meanings in the text. As already noted, this is of particular importance in print news discourse, where words and images may cover quite different stages in an event's unfolding. I will discuss this further in Section 6.2.2 and will relate this discussion of intersemiotic semantic ties to the functional structure of news discourse, exploring the extent to which images may be considered as functioning as Satellites in the generic structure of the news story.

6.2.2 Image as Satellite

When preparing a news report on a significant event for publication, there are a number of considerations that news workers will take into account. These include issues around the news cycle (the time span between the publication/broadcast of a newspaper or news programme and the next edition), input materials (what content is available at the time of putting the story together), and audience (what is of importance and relevance to the target audience at the time of publication) (see Bednarek and Caple 2012a, pp. 20–8 for detailed discussion of the communicative context of news discourse production and consumption). This means that there can be wide variation in the kinds of information that can be included in a particular news story, at a particular time and even in a particular news publication. Competition among news providers also has to be taken into consideration, along with the potential for an exclusive story. The news agenda – the issues and events that are currently being discussed in the media – is another important consideration (see McCombs's 2004 discussion of the agenda-setting role of the news media). The event could already be well established in the media, and news workers, in compiling their stories, may therefore be able to draw on prior knowledge already shared with the audience. Such factors have been discussed in terms of their value in the news process (Bell 1991) and are termed 'news cycle/market factors' in Bednarek and Caple's (2012a, p. 41) discussion of news processes. Again, I will draw on the Cyclone Larry event to exemplify these points.

Cyclones are a common occurrence in northern Australia during the summer months and responses to them follow fairly typical patterns. These are shown in Figure 6.3, which summarizes the sequence of events of three strands that are central to a cyclone event: (1) the official

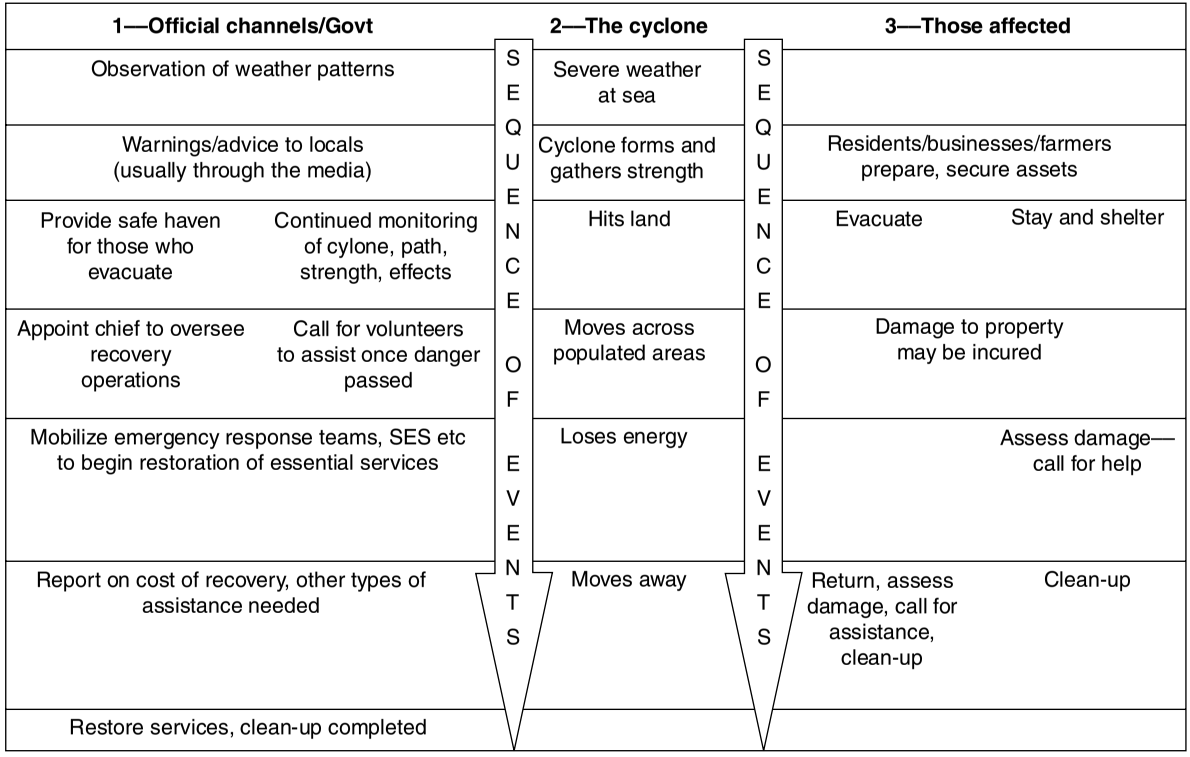


Figure 6.3 A schematic representation of 'cyclone as event' in Australia

monitoring of and response to the cyclone through government and media organizations, (2) the cyclone itself and (3) the consequences for those that are likely to be directly affected by the cyclone. For ease of discussion, this is a necessarily simplistic representation of the sequence of events involving such natural disasters in Australia. It does not include other discussions that may also be continuing parallel to this, for example around the impact of climate change on the frequency and intensity of natural disasters, which could also be an angle pursued by news workers reporting on such events.

As can be seen in Figure 6.3, there are a number of angles that a journalist could pursue in the reporting of this event, which will be influenced by the news cycle/market factors mentioned above. In addition, certain forms of the media would be called on to report on critical stages in the development of the cyclone. Radio, for example, is the most reliably accessible form of the media in rural areas of Australia and would be used to convey information about the intensity, category, expected path and duration of the cyclone as it passes over land. Then, once the immediate danger of the cyclone itself has passed, local news providers (radio, television, newspapers) might report first on the impact of the cyclone, dangers that are still present and likely to affect those directly impacted (their audience) in returning to their properties. Metropolitan/national news providers may focus on the effectiveness of the government response, or the financial implications which are likely to indirectly impact on those who are more distant (e.g. through the effect on the price of fruit, additional taxes/levies). Thus, the stories that we see/hear on radio, in newsprint or in TV news bulletins will not attempt to cover the event in its entirety and this will impact on the types of relationships that are established between headline, lead/intro, lead development and images used in composing the story. As already noted in Chapter 5, such relationships have been discussed by Feez, Iedema and White (2008) in terms of logical dependency between Nucleus and Satellites, that is, in terms of other patterns of cohesion in text – the conjunctive relations of elaboration, extension and enhancement. In the following, I will discuss the potential for images to act as Satellite and relate this to the discussion of semantic ties above.

As noted in Chapter 5, the paragraphs that make up the lead development in hard news reporting can also be divided into phases or stages which are organized according to the kinds of information they present in relation to the Nucleus, that is, in terms of their functionality. This means that a phase of text may repeat or clarify the information introduced in the nucleus, for example, by giving full names, occupations,

ages, location of news actors mentioned in the headline or lead, which is defined as 'elaboration' of the Nucleus (Feez *et al*. 2008, p. 98) in terms of the logical relations established between Nucleus and Satellite. In the verbal text, conjunctive relations of elaboration can be realized through phrases such as: *in other words*, *that is*, *I mean*, *for example*, *for instance*, *in fact* (Eggins 1994, p. 105). In terms of text–image relations, it would seem to follow that where a number of semantic ties of co-referentiality are shared between words and image, this would result in conjunctive relations of elaboration, or as I term this, *intersemiotic repetition*.

Phases of text may also add more or alternative information, which is glossed as 'extension' by Feez *et al*. (2008, p. 98), while other phases of text may attempt to get at the causes or conditions of the reported event, which gives the logical relation of 'enhancement'. Typical conjunctions used to express the logical relation of extension include: *and*, *also*, *moreover*, *in addition*, *but*, *on the other hand*, *however*, *alternatively* (Eggins 1994, p. 106); while the logical relation of enhancement can be realized through a number of conjunctions including: temporal conjunctions (*then*, *next*, *after*, *meanwhile*), comparative conjunctions (*similarly*), causal conjunctions (*so*, *therefore*, *because*), conditional conjunctions (*otherwise*, *in that case*, *if not*) and concessive conjunctions (*yet*, *still*, *though*, *nevertheless*) (Eggins 1994, p. 106). In terms of text–image relations, the semantic ties of co-classification and co-extension would be more likely to realize conjunctive relations of extension and enhancement between words and image, what I term *intersemiotic expansion*.

Another important point that must be taken into consideration in analysing relations between words and image is that this is a two-way relationship. Not only do images elaborate, extend and enhance the verbal text, but words also elaborate, extend and enhance the image, and as Unsworth and Cléirigh (2011, p. 156) point out: 'either language or the image can be the point of departure to identify the other'. Additionally, and as already noted, there is an 'essential incommensurability' (Unsworth and Cléirigh 2011, p. 154) between words and images. Such factors can impact on where our analysis begins and ends and the amount of connections that one may attempt to establish between words and images, and as a result, examining the conjunctive relations between words and images can become overcomplicated and ultimately redundant. Let us look again at the Example stories A and B in Figures 6.1 and 6.2 to illustrate the points that have been made in this section (see Table 6.3).

In Example story A, we have already established a number of semantic ties between the words and the image in this story, in that the participants, activity sequence and circumstances are similarly described

Table 6.3 Text–image relations in the cyclone stories

	Example story A	**Example story B**
	... General Peter Cosgrove visited SES volunteers on the Tablelands, west of Innisfail and said he was buoyed by their "courage, cohesion, determination and energy" as well as state, federal and defence personnel involved in the mop-up process. At least 1000 volunteers wil remain in North Queensland transferring waste to three main dump sites. ... General Peter Cosgrove meets SES volunteer Armando Loccisano at the Malanda SES HQ on the Tablelands, west of Innisfail.	Former defence force chief Peter Cosgrove wants banks and financial institutions to suspend loans to help save businesses devastated by Cyclone Larry. In his first report since his appointment to head up a taskforce overseeing relief operations, General Cosgrove today said his frist priority was to help restore the economy in cyclone-ravaged north Queensland. Banana, sugar, avocado, macadamia, dairy and other industries in Innisfail and surrounding areas were hard hit by the cyclone that tore through the area last week, leaving a damages bill of more than $1 billion. General Cosgrove said he was concerned crippled industries could be forced to shut down if they did not receive more support from financial institutions... General Peter Cosgrove meets SES volunteer Armando Loccisano at the Malanda SES HQ on the Tablelands, west of Innisfail.
Description	The meeting that is taking place in the image is referred to in the text; The visit mentioned in the text is depicted in the image.	The meeting that is taking place in the image is not referred to in the text; The report/financial matters discussed in the text are not depicted in the image.
Connections made	At the level of individual story	At the level of 'cyclone event'
Semantic ties	Co-reference, co-classification, co-extension (all participants)	Co-reference (one participant only)
Conjunctive relations	Elaboration	Extension
Text–image relations	Intersemiotic repetition	Intersemiotic expansion

and depicted in both words and image. If we relate this to the schematic representation of 'cyclone as event' in Figure 6.3, then these words and image refer to the same stage in the sequence of events, when volunteers are called upon for their assistance in getting the clean-up operation underway. Thus the connection is made at the level of individual story, as words and image refer to the same stage in the cyclone event. In terms of conjunctive relations, and hence their functions as satellites, I suggest that these words and image enter a relationship of *elaboration* because they offer more precise details about each other rather than adding something new. I gloss this relationship, in terms of text–image relations, one of *intersemiotic repetition*.

Example story B, however, presents us with a quite different set of connections. There is only one semantic tie between words and image in Example B, in the mention and depiction of the principal participant, Peter Cosgrove. In relation to 'cyclone as event' in Figure 6.3, the words and image refer to different stages in the unfolding of events: the image refers to the recruitment of volunteers in getting the clean-up underway, while the words refer to a later stage in this event, where Cosgrove's report has been submitted to government and recommendations from it have been circulated to the media. Thus, we can say that the words and image in Example story B connect at the level of 'cyclone event'. As satellites, I suggest that the words and image enter a conjunctive relationship of *extension* with each other, since they both bring something new (but related) to the story. I gloss this relationship, in terms of text–image relations, one of *intersemiotic expansion*.

A further category of text–image relations is one of *intersemiotic deviation*, which suggests that there is no relation between words and image. While one would hope that a complete absence of any connection between words and image would never occur in news discourse, it is possible for this to occur. In fact, with the suggestion that news organizations may be increasingly relying on photographs from image banks to illustrate their weekend supplements (Machin 2004), where the images are selected from a generic bank of images, it may be only a matter of time before this becomes common practice in the news section as well.

The discussion so far in this section has focused on the synergistic construction of representational meanings between words and image; however, there is another factor that impacts on the construal of logical relations in news discourse and that is the spatial configuration of words and image on the page. With the image-nuclear news story described in Chapter 5 for example, the dominance of the image in the layout of this story further enhances the position of image as nucleus. Headlines, images, captions and text can be arranged on the page in a

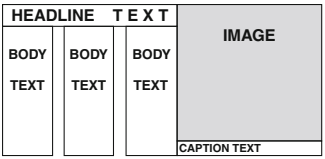
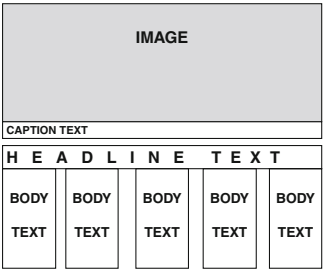
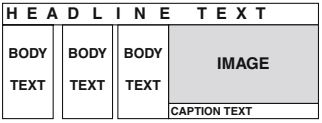
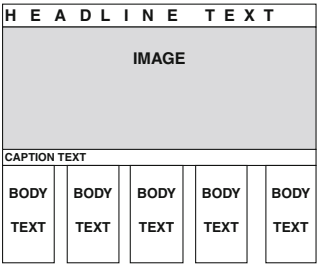
number of ways and in the next section, I shall discuss the potential impact of these configurations in relation to text–image relations.

6.2.3 Spatial configurations and the multisemiotic news story

The layout of words and images on a (printed) page not only affects the kinds of relations that may hold between words and image but also influences the way in which audiences chunk sections of text together as they engage with a particular story. The implications of this latter point on how we analyse text–image relations are significant and are beyond the scope of this volume; however, I will point later in this section to research that is beginning to take on such issues. To begin, then, let us look at the spatial configurations of four typical layout structures (in Table 6.4) for news stories as they appear in print (newspapers only).

As noted in Section 5.2.1 in Chapter 5, the headline of a news story tends to be extrapolated from the initial paragraph(s) of the body text (intro/lead) and in the hard news story structure the headline and lead paragraph(s) form the nucleus of the story. This close relationship between headline and lead is often replicated in the layout of the story, with the headline text usually positioned directly above the lead and body paragraphs. The layout of Examples 1 and 2 in Table 6.4 reflect this verbiage-centric nuclear relationship, with the image and caption either to the side, above or below (i.e. quite separate from) the verbal text. The inclusion of an image with a news story can compromise the relationship between headline and lead and quite often layout sub-editors fail to take the image into account in this process, leaving the reader wondering how the various elements of the text relate to each other or are to be read (as will be illustrated and discussed in Section 6.3). Example 3 in the table, where the headline text spans both verbal and visual text, would suggest a closer relationship between headline and image, and Example 4 is similar in its spatial configuration to the way in which image-nuclear news stories are structured, with the lead paragraph and lead development placed below the image, caption and headline. Layout patterning of this type would suggest that the image forms part of the nucleus along with the headline, caption and lead paragraph; however, my own informal observation of newspaper texts would suggest that informationally, this is **not** the case, as the image very often relates temporally to a stage in the activity sequence which is different from that being reported in the headline/lead nucleus. This would naturally need to be confirmed through research specifically targeting analysis of generic structure in relation to multisemiotic configurations in newsprint, as well as studies that examine how readers chunk sections of text together during the reading process.

Table 6.4 Typical spatial configurations of the multisemiotic print news story

	Spatial configurations of elements of a story	Description
1		Headline text spans verbal body text only. Image may be placed to the side (as shown) or below this text block. Assumes a verbiage-centric headline lead nucleus.
2		Image and caption appear above both headline and verbal body text. Assumes a verbiage-centric headline lead nucleus.
3		Headline spans both verbal body text and image. Assumes a verbiage-centric headline lead nucleus, although the headline spanning both image and text would suggest a closer connection between headline and image.
4		Headline text appears directly above image and caption with verbal body text appearing below the image. The layout of the text would suggest that image forms part of the nucleus along with lead paragraph(s) and headline. Quite often, however, there is little direct relation with the image.

Two approaches that do consider such approaches include work by Bateman (2008) on page-flow and the Poynter Institute on eye-tracking studies (Quinn and Stark Adam 2008). Bateman (2008) argues for the deployment of 'page-flow' as a semiotic resource, as this allows for the consideration of the meaning-making potential of the reading path, which in turn allows for a more 'dynamic' construction of genre

(Bateman 2008, p.199). This means that the 'stages' of the text no longer need to be linearly constrained in terms of 'text-flow'; rather, they can be constructed by the reading path and in terms of 'page-flow'. He states that page-flow is of central importance for advancing the treatment of multisemiotic genres because 'it is the primary "resource" that multisemiotic genres build upon' (Bateman 2008, p. 198). He also suggests that newspapers rely on the page-flow model. This is because the newspaper page can be divided up into many chunks that can be read without any necessary order being imposed (Bateman 2008, p. 228). However, the chunking of text into headlines, sub-headlines, columns of text, images and captions is carefully designed to attract as well as facilitate a variety of reading preferences (de Vries 2008). Further, we should not underestimate the influence of design elements on our reading experiences. For example, it is no accident that image-nuclear news stories, as they appear in the *Sydney Morning Herald*, are given considerable white space around them: a space that separates these stories from others on the page – a breathing space of sorts (de Vries, personal communication 2008) where the reader who is interested in the multisemiotic play in these stories can engage with them as a 'chunk' of text, without the other stories on the page distracting them.

There are, naturally, many other factors that influence the ways in which readers engage with the news media: their own preferences and purposes for reading, along with environmental factors such as when and where they are when they engage with the media. Extensive audience studies/surveys can account for some of these factors and eye-tracking research (see for example Quinn and Stark Adam 2008) has also attempted to map reading paths, although the latter has been met with strong criticism from design quarters (see for example http://www.andyrutledge.com/poynters-eye-track-follies.php). Nevertheless, results from eye-tracking research suggest that readers of print newspapers engage first with the largest headlines and image (especially if it is depicting action) on the page, and captions to such images are also more likely to be read before the main story (Quinn and Stark Adam 2008).

In understanding text–image relations, then, researchers may approach their analyses of multisemiotic news stories from a number of perspectives. A close analysis of the kinds of meanings that may be construed in both words and images and how these connect with each other in terms of logical dependency (as I have carried out in this chapter) would allow the researcher to begin to map meaning potential in the multisemiotic news story in linguistic/social semiotic terms, and in turn to understand the potential rhetorical relations that may hold

between different semiotic resources. Acknowledging the influence of spatial configurations on these rhetorical relations is also vital, both in terms of how elements of the story relate to each other and how the story as a whole relates to other stories on the page, which are also competing for the reader's attention. In addition, ethnographic/audience studies would allow researchers to understand how the many different ways in which readers chunk certain elements of the multimodal page together are likely to affect their reading experience, notwithstanding their reasons for reading and the environment in which this reading takes place.

Since I have covered a lot of territory here in explaining and exemplifying text–image relations in the multisemiotic news story, it is worthwhile consolidating this analysis with a small case study demonstrating how words and images work together in authentic news discourse. In the next section, I will examine the reporting of insurgent activities in Iraq in 2005 in three Australian newspapers, as the treatment of this news event differs remarkably across these three publications.

6.3 'Iraqi insurgents': a case study in text–image relations

The US-led invasion of Iraq began in March 2003. International troops have been stationed in that country ever since and there has rarely been a day in the news media cycle that has not featured a story focused on this conflict. The incidents referred to in this case study took place on/around Sunday 22 May to Tuesday 24 May 2005 and are tabulated for ease of reference (Table 6.5).

The three stories in this case study were all published on the same day, Wednesday 25 May 2005, in the *Australian*, a national broadsheet newspaper, the *Daily Telegraph* (tabloid) and the *Sydney Morning Herald* (broadsheet), two metropolitan daily newspapers servicing the Sydney region. One of the reasons for choosing these three stories is because all three make use of the same main photograph, which is reproduced here in Figure 6.4.

Publication details about the stories are provided in Table 6.6. In the following paragraphs, I will primarily discuss the three stories in terms of text–image relations, but also briefly examine how this analysis could be interpreted in relation to the construal of news values (as discussed in Chapter 2) and further, how they address a particular target audience.

Looking first at the story in the *Australian* newspaper, the layout of the story, with headline spanning both text and image, suggests a close relationship between headline, lead, lead development and image

Table 6.5 Timeline of events in the 'Iraqi insurgents' case study

Time	Event
Sunday 22 May	Three Romanian journalists, who had been held hostage by Iraqi insurgents (the Muadh Ibn Jabal Brigade) for close to two months, are released unharmed
	Radical Shi'ite cleric Moqtada al-Sadr launches a peace mission, offering to act as mediator between Shi'ites and Sunnis
Sunday 22 May → Monday 23 May	4000 Iraqi and American troops raid suspected insurgent hideouts west of Baghdad, rounding up a total of 366 Iraqis
Monday 23 May → Tuesday 24 May	Upsurge in insurgent violence Car bomb near a Baghdad high school kills 6 people Car bomb kills three US soldiers in convoy in central Baghdad US soldier shot dead in central Baghdad Car bomb kills 8 in a Baghdad restaurant
	Total killed in 2 days: 60, mostly Shi'ites, plus 12 US soldiers
Tuesday 24 May	the Romanian journalists arrive home in Bucharest

Figure 6.4 The photograph of Romanian hostages used in all three stories in the 'Iraqi insurgents' case study (AP: Vadim Ghirda)

Table 6.6 Publication details for the three stories in the 'Iraqi insurgents' case study

Text	Name of publication	Page number/section	Headline/sub-headline	Number of words in body text	Layout
1	*Australian*	Page 9 'World'	'Shi'ites targeted as Iraq insurgents step up fight'	Approx. 500 words	
2	*Daily Telegraph*	Page 31 'World'	'Home sweet home' 'Hostages reunited with families'	429 words	

3	*Sydney Morning Herald*	Page 14 'World'	'Cry freedom'	55 words (heading and caption text only)	

(see Section 6.2.3/Table 6.4). Three images are included in this story and are clearly centred on the elation of the Romanian hostages (through facial affect and gestures) as they are reunited with their families and friends (with the main picture being that shown in Figure 6.4). The headline and lead/intro, however, are focused on quite a different topic: the bombings and subsequent deaths of both civilians (mostly Shi'ites) and US soldiers in Baghdad at the hands of insurgents, albeit during the same time period as the release of the Romanian hostages. The headline/lead paragraph and image captions read:

> **Headline:** Shi'ites targeted as Iraq insurgents step up fight
> **Lead:** CAR bombs killed six people near a Baghdad high school and three US soldiers on patrol in the centre of the Iraqi capital yesterday, as the death toll from the past two days of insurgent violence swelled to more than 60, mostly Shi'ites.
> **Image captions: Home free:** Tears and laughter as freed hostages Marie Jeanne Ion, centre, and Sorin Miscoci are greeted in Bucharest; **Safe:** Watched by her mother, left, Ion waves to the media; **Welcome Back:** Miscoci is hugged by relatives on the tarmac

With reference to the story layout in Table 6.6, Figure 6.4 and the verbal text reproduced here, it is clear that the headline and lead verbal text and the images do not share a single semantic tie. Indeed there appears to be no connection at all between these images and the story. In fact, the next 13 paragraphs of this story focus exclusively on the violence and its potential causes. It is only in the final three sentences (two paragraphs, 63 words) of the story that the photographed Romanian hostages are introduced, and the only connection that appears to be created between their story and the violence/deaths described in the story to this point is in the verbal text, through the use of the nominal group 'Iraqi insurgents' in the sentence *Meanwhile, three Romanians flew home yesterday after being released by* ***Iraqi insurgents*** *on Sunday*. However, whether the 'insurgents' responsible for the car bombings/violence in Baghdad are the same 'insurgents' who captured, held hostage and released the three Romanian journalists is not clarified in any of the stories in this case study.

Furthermore, a Factiva[3] search of the three newspapers in this case study, using the search terms 'Romanian hostage*', 'Romanian journalist*', 'Marie Jeanne Ion' and 'Sorin Miscoci', reveals that prior to the stories that appeared on 25 May 2005, there was only one story, published in the *Daily Telegraph* on 1 April 2005, in which the kidnapping of the Romanian journalists is mentioned. Thus, for the regular reader of the

Australian newspaper, this is the first and only mention of the Romanian hostages, their kidnapping and their release. In terms of text–image relations, the story in the *Australian* may be considered as demonstrating *intersemiotic deviation*, as the reader struggles to make any kind of connection between the images, headline and the majority of the text.

Turning now to the story in the *Daily Telegraph*, the layout of this story again suggests a very close relationship between headline and image (as discussed in Section 6.2.3 in relation to Example 4 in Table 6.4). The main image in this story is the same as that in the story in the *Australian* newspaper, but cropped in somewhat, thus making the facial expressions of the two people as they are about to be embraced by loved ones even more of a focal point in the image. A second image, of a row of people holding hands, with raised arms, appears below the sub-headline and is enclosed by text (sub-headline, lead and lead development) on three sides. The headline/sub-headline, lead paragraph and image caption in this story read:

> **Headline:** Home sweet home
> **Sub-headline:** Hostages reunited with families
> **Lead:** BUCHAREST: Three Romanian journalists who were held hostage in Iraq arrived in Bucharest yesterday to an ecstatic welcome from their families following nearly two months of national anguish and fears for their lives.
> **Image caption:** Safe arrival…joy as former hostages Sorin Miscoci (left) and Marie-Jeanne Ion are reunited with their families at Bucharest's military airport.

In this story, clear and direct connections are established between words and images. In using the now common expression *home sweet home*, the headline acts as an evaluative frame for the whole story, making strong connections to the elation visible in the faces of the people in the images, their very emotional reunion with family members and their safe return from a terrible ordeal, which is described in detail in the lead development. It could be further argued that the headline and main image in this story act in a similar way to the heading/image nucleus in image-nuclear news stories. The expression *home sweet home* is often used in conjunction with strong emotional connections to returning home after a long (and possibly unpleasant) absence. The main image focuses very much on the emotional responses of the two people facing the camera, which is further confirmed in the caption text through the prosodic tail: 'Safe arrival…joy'. Read together, headline, image and prosodic tail

show audiences exactly how happy these people are to be home and in the arms of loved ones. In this way, image, headline and prosodic tail can be viewed as *Nucleus* in terms of conjunctive relations.

Furthermore, semantic ties of co-reference clearly establish an identity chain between sub-headline, caption, lead paragraph and the represented participants in the images: they are labelled *hostages* in the sub-headline, similarly labelled and named in the caption text as *former hostages Sorin Miscoci and Marie-Jeanne Ion*, and identified through their nationality and profession in the lead paragraph as *Romanian journalists*. Their family members are identified through the nominal group *families* throughout. Their activities (embracing in the images) are similarly described in the verbal text through the verb phrases *reunited*, *are reunited*, *hugged* and the nominal group *an ecstatic welcome*. In terms of conjunctive relations, the sub-headline, lead and smaller image act as *elaboration* of the headline/image nucleus in this story. Interestingly, the insurgent activities in Baghdad, the car bombings and raids by US troops that are central to the reporting in the story in the *Australian* newspaper, are called into being in the story in the *Daily Telegraph* only in the final three paragraphs through the conjunction *Meanwhile*. Thus it seems that the *Daily Telegraph* appears to be making connections between the hostage story and the insurgent activities only at the level of circumstance of time/location, as is often achieved in televisual news bulletins in the phrase 'turning now to other news in the region'.

The final story in this short case study of news reporting comes from the *Sydney Morning Herald*, and is a clear example of an image-nuclear news story (Caple 2008b offers detailed discussion of text–image relations in this particular story in terms of instantiation and commitment). The heading to this story, *Cry freedom*, has the potential to work on two levels. The first is as an allusion[4] to the film *Cry Freedom* (1987) and the work of Donald Woods, a South African journalist who wrote extensively on apartheid and in particular about Steve Biko, about whom the film *Cry Freedom* was written. The second occurs on a literal level through the co-extensive semantic ties between *cry* and the extreme emotions depicted in the faces of the image participants and their running action and gestures, leading them away from what appear to be official-looking persons in the background towards what we may surmise as being 'freedom' as intimated in the open arms of loved ones (see Figure 6.4 for original image). As noted above, the stories, as they appear in the *Australian* and the *Sydney Morning Herald*, are the first and only mention of the Romanian hostages, Ion and Miscoci,

and their plight as hostages in Iraq, which means that readers of the *Sydney Morning Herald*, on encountering this story, would not necessarily recognize the represented participants in the image. As a result, readers might be compelled in the first instance to read the heading on a literal level and any connections to the film/Donald Woods would be backgrounded. The caption text to this story reads:

> Television reporter Marie Jeanne Ion, second from left, and cameraman Sorin Miscoci, left, two of three Romanian journalists freed by hostage takers in Iraq on Sunday, are welcomed by relatives after arriving in the Romanian capital, Bucharest, a day after their release. Ion and Miscoci, together with Ovidiu Ohanesian, were held for almost two months.

I would contend, however, that for the reader who is familiar with the work of Donald Woods, reading the caption to this story would evoke their memories of Biko, the film, and the struggles that journalists faced in South Africa in attempting to report on human rights abuses and the political system. This means that the effortful play between heading, image and caption that is common in image-nuclear news stories in this particular publication is also present in this story. For some readers, who are willing to engage with the complex cognitive effort needed to decode all the layers of meaning available in this story, such play would be obvious and a delightful challenge. For other readers, the literal exchange of meaning between words and image may be the only level at which they engage with this story.

The construction of these three stories, including the layout and choices of words and images, can be interpreted in terms of both the types of audiences these publications are aiming to attract and in terms of the news values that are construed in the stories themselves. While the notion of audience is becoming increasingly difficult to define, especially when audiences online may be largely unknown, news organizations (in particular those with print publications) do still work with the notion of a 'target audience' (see for example, Bell 1991, pp. 90–5, and further discussion of audience roles in Bednarek and Caple 2012a, pp. 25–8), i.e. those that are expected to read the text and are thereby addressed by the text. This is not least because of their ability to 'package' their readership in a way that subsequently attracts particular types of advertisers. Table 6.7 highlights circulation and readership figures for the three newspapers under discussion in this case study, and further highlights the ways in which these news organizations package statistics

Table 6.7 Audience figures and reader profiles for the *Australian*, *Daily Telegraph* and *Sydney Morning Herald* (June–Sept 2011, Roy Morgan Readership)

Publication	Circulation (Mon–Fri)	Readership (Mon–Fri)	Demographic/Reader profiles		
Australian	133,081	416,000	SEX:	Male	272,000
				Female	160,000
			AGE:	25–34	58,000
				35–49	110,000
				50+	232,000
			WORK STATUS:	Full time	229,000
				Part time	74,000
			OCCUPATION:	Professional/Managers	152,000
				White Collar Workers	101,000
				Skilled Workers	21,000
				Semi/Unskilled Workers	8,000
			(Source: Roy Morgan Research June 2011 (Base: 14+); ABC (Audit) Apr–Jun 2011 June 2011)		
Daily Telegraph	347,924	921,000	FINANCE:	250,000 of our readers have $100,000+ in savings/investments	
			COMPUTERS:	You can reach 1,002,000 personal computer owners and a further 188,000 intending to buy a personal computer for the home.	

			ENTERTAINMENT:	124,000 readers attended the live theatre in the last 3 months. 367,000 saw a movie in the last 3 months. 82,000 went to a rock or pop music concert in the last 3 months. 546,000 entertained friends/relatives in the last 3 months.	
			MOBILE USE:	We have 1,006,000 readers who use or own a mobile phone.	
			TRAVEL:	The Thursday travel section reaches 531,000 people intending to travel on a long trip in Australia within the next 3 years and 306,000 intending to travel overseas in the next three years.	
			(Source: Roy Morgan Readership, June 2011)		
Sydney Morning Herald	189,803	731,000		Male	57%
				Female	43%
				ABs	37%
				Big spenders	51%
				Married	62%
				Have children	42%
				Heavy internet users	54%
			(Source: Roy Morgan Sept 2011)		

on the types of readers they attract for their advertisers. The information in these tables has been provided by the Audit Bureau of Circulations and Roy Morgan Research, two independent auditing/market research companies that carry out readership surveys for a wide variety of Australian media companies.

By far the most widely read of the three newspapers is the *Daily Telegraph*. It attracts the youngest audience among the three but also older audiences, in particular those with considerable spending power, as well as a greater proportion of C1, C2 and DE professions (junior, skilled manual and semi-skilled/unskilled manual professions respectively). It describes its relations with its audience in the following terms:

> ...we share the aspirations and values of our readers, and a love for this city and state... Like our readers, we are optimistic and engaged... we also champion the concerns of our readers, and engage with them on the issues which matter in their world ... They [our readers] are smart, they are savvy, they are affluent. They are the people who decide federal elections. (*Daily Telegraph* 2012, http://www.newsspace.com.au/Daily_Telegraph).

The *Sydney Morning Herald* aims to attract in the first instance an AB audience (i.e. higher and intermediate professions) and draws a clear distinction between itself and its nearest competitor newspaper, the *Daily Telegraph*, in stating:

> Across the week, *The Sydney Morning Herald* reaches 257,000 more AB readers than *The Daily Telegraph*…reaches 681,000 readers with a degree… It is the newspaper of choice among high income earners with 29% of all people in NSW earning $100,000+ reading *The Sydney Morning Herald* on Saturday' ('Audience' 2012, http://adcentre.com.au/the-sydney-morning-herald.aspx?show=audience).

The *Australian*, as the only national broadsheet newspaper in Australia, also aims for an AB audience, which it describes as 'independent thinking and influential' (*Australian* 2012, http://www.newsspace.com.au/the_australian). Its role is defined through its editorial values of 'leading and shaping public opinion on the issues that affect Australia, its residents and the Australian business environment' (*Australian* 2012, http://www.newsspace.com.au/the_australian). It should also be noted that the *Australian* and the *Daily Telegraph* are both owned by media magnate Rupert Murdoch's News Limited, while the *Sydney Morning*

Herald is owned by Fairfax Media (which shares 95 per cent of the Australian newspaper market with News Limited).

The ways in which the news stories under investigation in this section address these audiences can be seen in the angle chosen for the stories, as well as in the news values that are construed in the words and images. The two stories in the *Australian* and the *Daily Telegraph* appear to be diametrically opposed to each other in their chosen angle. The headline/lead nucleus of the story in the *Australian* focuses on the insurgent violence (car bombings) and the consequences of this violence (many deaths), construing the news values of Negativity and Impact. Parts of the article also address the political processes behind much of this violence, thus offering the readers a nuanced understanding of not just the consequences of this uprising but also the motivations behind it. This appears to be in line with the newspaper's core values of 'leading and shaping public opinion on the issues that affect Australia' (*Australian* 2012), especially since the Australian Defence Force was part of the 'coalition of the willing' that invaded Iraq in 2003. The Romanian journalists, who are so prominently displayed along with their extreme emotions in the images, are not introduced into this story until the final three paragraphs. Even then, their connection to the remainder of the story is left completely ambiguous.

The article in the *Daily Telegraph*, on the other hand, focuses very much on the extreme emotions felt by the Romanian journalists and their families, not only on their reunion but also during the time they were held hostage. The images and text alike construe the news values of Superlativeness (in *an ecstatic welcome* in the verbal text and in the extreme emotions depicted in the images) and Personalization, with the text returning several times to the feelings of both the victims and their families (also movingly depicted in the images). The political motivations for the kidnappings and the increasingly untenable situation in Iraq are completely backgrounded or omitted from this story. This appears to be in line with common assessment of this particular tabloid newspaper:

> The [*Daily*] *Telegraph* journalists don't write factional political stories. Unless the story has a direct connection with people's lives, to them it's just 'navel gazing', more to do with the journalists feeling smart than with serving the audience (Simons 2007, p. 159).

It is these connections to the very personal aspects of a story that are particularly emphasized in the tabloid press and this is drawn out very

clearly in the personal stories of the Romanian hostages and their families in the story in the *Daily Telegraph*.

The *Sydney Morning Herald*'s treatment of the events that took place over the three days from 22 May 2005 is starkly different from that in both the *Daily Telegraph* and the *Australian*. As already noted, the story is presented as an image-nuclear news story, which is a story format renowned in this newspaper for its play on words and images and allusion to other discourses (Caple 2009b). This is also the case for the story being investigated here. I have written extensively on the effects of such intersemiotic play and allusion, in particular in relation to the ways in which audiences engage with such stories and the potential for community building/bonding with audiences through such play (see for example, Caple 2008b, 2010b). Briefly here, word-play now regularly appears in newspaper headlines (Blake 2007, p. 49; see also Lennon 2004 on allusions as they appear throughout the story text), and while some argue for the health benefits of the use of humour to relieve stress, to lighten the mood, to provide entertainment (Blake 2007, p. x), humour can also be used to build community (Chang 2004; Blake 2007; Knight 2008, 2010) and to align people with the belief/value systems of others. Taking Stenglin's (2004) point about how museums bond with the community, and modifying her quote slightly to take into account what happens in the image-nuclear news story, it could be said that:

> In cultural institutions like [newspapers], Bonding [via intersemiotic play] is about making [readers] feel welcome and as though they belong, not just to the [institution], but to a community of like-minded people – people who share similar values, appreciate some or all aspects of their material cultural heritage and enjoy participating in the shared activities that the institution offers. (Stenglin 2004, p. 402)

Thus, humour through word-play/allusion can be used to demonstrate belonging, to create in-groups and out-groups (Blake 2007, p. xi), all of which is vitally important for newspapers that are keen to retain reading audiences in the face of declining circulations. In other words, newspapers use intersemiotic play to bond with, build and retain loyal audiences. This assumption is further supported by arguments made with respect to television shows that make use of allusions. For instance, studies investigating the television series *Gilmore Girls* have noted the role of allusions in the construal of identity and community building

(Bednarek 2010, pp. 252–3) and in attracting audiences through an interactive viewing experience (Calvin 2008, p. 9).

As far as the *Sydney Morning Herald* is concerned, engaging readers in such complex intersemiotic play as is evidenced in the story under investigation here has numerous effects, some of which are positive and some of which are negative. Allusions draw on the self-reflective nature of the English language and the ways in which we can manipulate the language to comic effect. By making use of them in the headings of image-nuclear news stories, this newspaper is throwing down a challenge to its readers to bond and belong: those who have the linguistic and cultural knowledge to take up this challenge and to solve these riddles can feel as if they belong to a particular *Sydney Morning Herald* community, while others, of course, will be excluded from the opportunity to bond in this way. In addition, the play may also be viewed as a bonding activity between the journalists and editors responsible for putting these stories in the newspaper, in that they, too, may demonstrate their knowledge and skill in creating puns and allusions as they attempt to outdo each other (Bednarek and Caple 2010, p. 224).

One of the negative effects of such bonding strategies, however, is linked to the appropriateness of such practices in relation to certain news events. While the kind of play/allusion that is commonly found in image-nuclear news stories may well be innocent in its intentions, it arguably does seem to have a trivializing effect, by initially making light of a news event. To frame serious events through humorous word-play may be viewed as inappropriate and insensitive both towards the event itself and to the cultural sensitivities of community groups or nations involved in or affected by the event. It has the potential to cause offence or at least to understate the seriousness of an event. Having been exposed to three different versions of the events surrounding insurgent activities in Iraq in May 2005, readers of this small case study may find themselves in a good position to judge whether this is the case with the 'Cry freedom' story, as presented in the *Sydney Morning Herald*.

6.4 Conclusion

In this chapter, I have explored intersemiotic semantic ties, conjunctive relations and story layout for the extent to which these are helpful analytical categories for understanding the position of the news image

in the functional structure of the multisemiotic news story. While this is a very complex set of relations that warrant further exploration across many more types of news story, I hope that this chapter has demonstrated that news images do fulfil important functions in the dissemination of news. However, there is much scope to investigate the extent to which it is useful to describe the role of images in the functional structure of the news story in terms of satellites. In the next chapter I take on another aspect of cohesive relations by examining the intrasemiotic relations that hold between **sequences** of images, such as those in online news galleries.

7
Text–image relations in news discourse Part 3: Sequences of images

7.1 Introduction

Chapters 5 and 6 have focused quite specifically on key **inter**semiotic relations between words and images in print news stories that typically draw on a single photographic image in the retelling of an event. In this chapter, I will focus on **intra**semiotic relations in other forms of news discourse where sequences of multiple images are used to tell a story. Quite specifically, I will draw on instances where sequences of still images are used together in online news galleries and examine the extent to which cohesive visual narratives are formed within that sequence of images.[1]

As a form of journalistic text that relies on visual sequences, news galleries arguably derive some of their power from their capacity to capture the world in a visual narrative form (Schudson 1995, p. 53 argues a similar case for TV news bulletins). Further, as Ekström points out, also in relation to TV news, narrative is a key factor in producing coherent stories:

> Coherence is produced when facts are inserted into a narrative that has a structure that is familiar to the viewer. When facts are embedded in a coherent narration that appears to be real and authentic, they become plausible and convincing. (Ekström 2002, p. 273)

Such familiar structures are based principally on the fact that as sequences of images, they have both a temporal and spatial dimension, which together have the potential to create narrative sense. In general, it seems that when engaging with sequenced images, viewers often expect shots/images to relate to each other and will attempt to make sense of each shot/image in terms of its position in the sequence. In

this chapter, therefore, I explore ways in which cohesive relations may be established between image sequences and how we can go about analysing these relations. I begin by reviewing semiotic approaches to the analysis of image sequences and explaining how I will apply these to the analysis offered in this chapter.

7.2 Approaches to the analysis of sequences of images

Studies examining innovative multimedia packages published by news organizations in their online environments, such as audio/sound-slide shows (sequences of still images accompanied by voice-over commentary/ambient sound/music) and online news galleries (sequences of still images accompanied by written captions and headings) are very limited within social semiotics. However, research in these areas is starting to emerge (see Engebretsen 2012; Caple and Knox 2012). Similarly, research examining intrasemiotic relations between shot sequences in moving images is also limited within the systemic functional-multimodal discourse analysis (SF-MDA) field. Tseng (2009) and Tseng and Bateman (2011, 2012) examine multimodal filmic cohesion and logical sequential filmic relations in the construction of filmic narrative, and van Leeuwen (1991, 2005) has examined cohesive relations between shot sequences in documentaries. I shall draw on some of this work in this chapter.

Research that has looked specifically at televisual news discourse has focused principally on intersemiotic relations between the visual and verbal tracks (see for example Meinhof 1994 or Montgomery 2007) rather than on the ways in which sequences of images work together. For example, with regard to intersemiotic relations in TV news, Meinhof proposes three categories for image–text relations: overlap, displacement and dichotomy (1994, pp. 216–17), while Montgomery points specifically to tense choice, spatial deixis and demonstrative reference in establishing textual cohesion between the verbal and visual track in a television news bulletin (2007, pp. 94–7). Montgomery also suggests that synchronized editing of clause boundaries in the verbal text with shot transitions enhance the parallel relationship between the verbal and visual track, as does the piece to camera by the reporter (2007, pp. 104–5). Analyses of multisemiotic news discourse following these approaches to text–image relations are offered in Bednarek and Caple (2012a – see their Chapter 5), thus I shall not discuss these any further here.

Engebretsen (2012) has studied an innovative multimedia news package in the *New York Times*, comprising 54 sound-slide shows, in which he offers a useful framework for analysing patterns of cohesion and

tension in the semantic dimension in the multimodal text. However, the focus in his study is again on **inter**semiotic relations, as discussed in Chapters 5 and 6, rather than **intra**semiotic relations. One study that does consider intrasemiotic relations, in particular in shot sequencing in documentary films, is offered by van Leeuwen (1991, p. 76, 2005, p. 229), who approaches such analysis through conjunction. He puts it that just as clauses and sentences can build up a structure through temporal, comparative, causal or conditional relations, similar logical relations can also be identified for sequences of images. For example, temporal relations are enacted through the shot sequencing of one event after another and typically provide narrative progression, while the transition from a long shot to a close shot (i.e. a zoom-in) of the same subject realizes 'Detail' in van Leeuwen's (2005, p. 229) terms and the transition from close-up to long shot (i.e. a zoom-out) realizes 'Overview'.

Another study examining intrasemiotic relations in feature-length films is that offered by Tseng and Bateman (2011, 2012; see also Tseng 2009), which draws on Martin's (1992) discourse semantic system of identification. Here, choices from the identification system in natural language realize the identity tracking of people, places and things throughout a text: and the structures of identification, namely, how relevant people, places and things are actually tracked, highlights the unity of any specific text (Tseng and Bateman 2011, p. 222). In turn, Tseng describes a similar set of narrative elements in filmic texts such as characters, objects and settings, and proposes 'filmic identification' as a powerful discourse semantics for examining cohesive ties between film elements within and across images (Tseng and Bateman 2011, p. 222). With regard to other innovative methods of visual storytelling in the online news media environment, Caple and Knox (2012) apply van Leeuwen's (1991) approach to conjunctive relations to their analysis of sequences of images in online news galleries. Key questions that emerge from this analysis include whether or not such sequences of images have the potential to be rhetorically related. I will draw on Caple and Knox's (2012) work on online news galleries, and on van Leeuwen's (1991) notion of conjunctive relations between sequences of images, in the analysis of online news galleries offered below.

7.3 Online news galleries and cohesion

Online news galleries are sequences of images. I say *sequences* of images because they are produced within interfaces, which, in their design, expect the audience to click through a numbered sequence, from the

first to the last image (see Figure 7.1). This in itself affords the gallery a **sequential** beginning, middle and end, although viewers are free to click backwards and forwards through the images once the sequence has begun, and even to exit the gallery without completing it. Online news galleries are also a form of news reporting. Thus, it is also possible to investigate the extent to which galleries may be guided by narrative norms, with a **rhetorical** beginning, middle and end. This is because news reporting is often defined in terms of its storytelling nature (see e.g. Tuchman 1973/1977; Schudson 1978; van Dijk 1988a). Indeed, Bell (1991, p. 147) states that '[J]ournalists do not write articles. They write stories . . . [they are the] professional story-tellers of our age.' Thus, one can ask to what extent there is a visual narrative form to online news galleries or whether there are any other organizing principles guiding the ordering of the images.

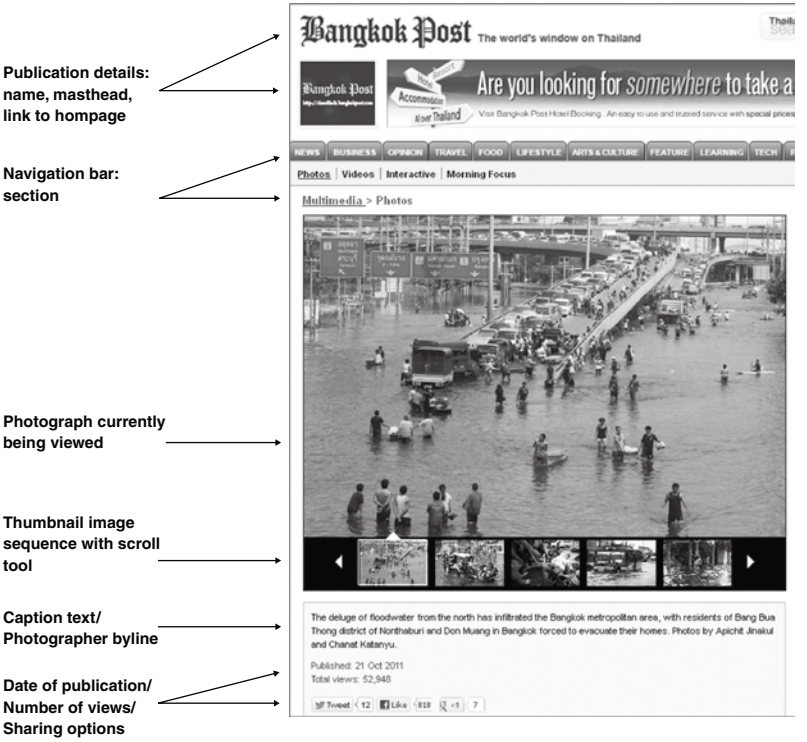


Figure 7.1 A typical online news gallery interface, *Bangkok Post*, 21 October 2011 (Reproduced with permission: ©*Bangkok Post*)

The organizing principle of online news galleries is also likely to be influenced by the content of the gallery.[2] The topics that galleries cover vary widely and wildly, from those that are event-based (covering a particular happening at a particular time, e.g. an accident, a royal visit) to those that are theme- or time-based (e.g. 'Dogs in frocks', 'Skateboarding animals', 'Celebrity tattoos', 'Snow storms', 'Week in Pictures', 'Year in Pictures'), and may even include some that appear to have no visual purpose at all (e.g. 'Toe curling public gaffes', which retells – in the caption texts – comments made by Australian public figures that they wish they hadn't made publicly, which is clearly all about the verbal text. This gallery is available at http://www.news.com.au/entertainment/gallery-e6frfmq9-1226284983203?page=1). Galleries may be related to verbal stories in the same news website, and thus establish clear links between the two; however, some clearly have no verbal counterpart (e.g. 'Week in Pictures'). From the research that I have conducted to date on online news galleries (ongoing with John Knox, Macquarie University), it appears that themed galleries have less narrative impulse than event-based galleries. The organizing principle for a themed gallery may be more like a taxonomy, where the theme may be expressed verbally in the heading, e.g. 'Spring flowers', and then the images in the gallery may display several 'types of' spring flower. In such a gallery, each image could be considered a hyponym of the class 'spring flower', and would enter into a relation of co-hyponymy with each other as a sequence of images.

For event-based online news galleries, the potential to establish a narrative flow is much greater, for the simple reason that the event itself would have a natural chronology as it unfolds in real time. Thus, an examination of the spatio-temporal conjunctive relations between images in a gallery will reveal the extent to which the gallery follows the chronology of the event. Then, any disruption of this chronology could be further investigated in relation to the potential motives for such disruption. Just as verbal news stories very often disrupt the chronological flow of an event-based news story (see for example White 1997), a gallery could just as easily do the same thing. The motivations behind such changes as they relate to news storytelling practices may include among others the desire to lead with the best pictures, or the most newsworthy aspect of the story, or the most emotionally engaging images. Thus, in the remainder of this section, I will examine three event-based online news galleries for the types of relations that are established between the images as they appear in sequence, drawing on the work on intrasemiotic relations introduced above, and relating this to the extent to which these galleries have the potential to operate as visual narratives.

The galleries under discussion come from three quite different news organizations which have all made considerable advances in their engagement with the online environment: the *Daily Telegraph* in Sydney, Australia, which is the largest metropolitan popular newspaper in Australia; the *New York Times*, a metropolitan quality newspaper in the US; and the *Sydney Morning Herald*, a metropolitan quality newspaper that stands in direct competition with the *Daily Telegraph* for the Sydney readership. General publication information on the galleries is summarized in Table 7.1.[3]

The stories under investigation all cover singular events. The first gallery, from the *Daily Telegraph*, concerns an accident that occurred on 26 January 2011 (which is an Australian national holiday 'Australia Day'), in which a teenage girl fell approximately six metres from a cliff but suffered only minor injuries. The second gallery, from the *New York Times* and published in March 2012, is a news feature about the Sato Project, a campaign by animal rights activist Christina Beckles to rescue abandoned and abused dogs in Puerto Rico, by removing them to mainland

Table 7.1 General information on the galleries in this case study

No.	Name of gallery	Name of publication	Date of publication	# of images in the gallery	Related verbal text available / length	How linked to from story page
1	Australia Day cliff fall	*Daily Telegraph*, Sydney	26 January 2011	11	Y 162 words	'Related coverage' section at end of verbal text links to Australia Day cliff fall gallery
2	The Liberator of Dead Dog Beach	*New York Times*	24 March 2012	12	Y 2690 words	'More photos' link at end of caption on story page plus link to 'Multimedia' section and slideshow in left navigation bar
3	Fatal wave of water hits Toowoomba	*Sydney Morning Herald*	11 January 2011	52	Y 1673 words	Whole gallery embedded in verbal text plus active link to beginning of gallery from any of the images

United States. The third gallery, from the *Sydney Morning Herald*, is a breaking news report concerning the devastating floods that swept through small towns in Queensland, Australia in January 2011. All three stories are linked to related verbal stories. The reason for choosing these three event-based galleries is because they each deploy quite different strategies in constructing their galleries, thus raising significant questions regarding intrasemiotic relations and the potential for the construction of visual narratives, and as such they clearly demonstrate that this is a far from stable practice in news dissemination.

7.3.1 Case study – Gallery 1: 'Australia Day cliff fall'

As noted above (and see Table 7.1), the first gallery in this case study concerns an accident. The written news story, which was filed on the newspaper's website at 8.59 pm on the same day as the accident, consists of seven sentences, 162 words (at the time of writing, this story was accessible via the permanent link: http://www.dailytelegraph.com.au/news/sydney-nsw/girl-falls-off-6m-cliff-into-rocks-at-gordon-bay/story-e6freuzi-1225995080543). Two photographs, the first and last images in the accompanying gallery, are displayed alternately on the story screen. Under the heading 'Related Coverage' located towards the bottom of the screen there is a link to the gallery and other 'cliff fall' stories (five in total) that involve 'people who have fallen off cliffs' at various times over the last three years. (Could this be a form of 'tailored' news feeds, working in similar ways to tailored advertising, which is based on tracking our previous purchases? Thus, 'readers who enjoyed this cliff fall story may also wish to view and read other cliff fall stories'.) Interestingly, the link to the gallery (in the 'Related Coverage' section) is via the title 'Australia Day cliff fall' only. There is no indication that this is a link to a gallery (e.g. through the use of a photographic symbol, or a subheading, like 'Gallery'/'Multimedia'). The images embedded in the story do not link to the gallery. All of the images in the gallery (11 in total) have been taken by the same photographer, Noel Kessel.

The associated news story text follows a largely chronological order with minimal evaluation (of how lucky the victim was), which is attributed to officials at the scene. Following a typical hard news lead^lead development (or Nucleus^Satellite) pattern, the text begins at the crisis point: the girl falling backwards off the cliff (the generic structure of the story is shown schematically in Figure 7.2).The event is then contextualized in terms of both time and space and is followed by evaluation of the situation given by an official: that the girl was lucky to suffer only minor injuries. Following this evaluation, the text reflects

the chronological ordering of events (i.e. as they occurred in real time), as the girl is treated and stabilized at the scene, then taken to hospital where she will undergo tests and further treatment for her injuries. Verbally, the text clearly establishes an identity chain that maintains the victim as the central focus throughout: A young girl→the young girl→she→she→she→the woman→she→she→she.

I include this description of the written text here, as it demonstrates how the verbal text conforms to a fairly standardized method of retelling a hard news event and illustrates the chronological ordering of events in this story. This is also pertinent, since the gallery departs significantly from this ordering, and it raises the question of whether there are any special visual features that warrant a reordering in the visual depiction of the event. To begin to answer this question, I will examine both cohesive ties and conjunctive relations between the images in the gallery and the extent to which these help to identify any kind of ordering principle, or whether we need to look to other factors in determining the type of relations that may hold between images in this gallery. But first I will briefly examine the verbal text (heading and caption text) that accompanies Gallery 1.

Interestingly, Gallery 1 uses the same heading 'Australia Day cliff fall' and the same caption text 'Ambulance paramedics treat a young female after she fell 6m down a cliff at Gordons Bay during an Australia Day Party. Picture: Noel Kessel' with **every** image in this gallery. Only the first two images show paramedics actually 'treating' the victim. In the remainder (9) of the images she is being moved/carried away from the accident scene: activities that are inadequately captured in the use of the process 'treat'. In repeating the same caption across the whole gallery, there is no opportunity for the caption texts to build up cohesive ties between each other. Each caption simply starts afresh in introducing 'a young female' and 'ambulance paramedics' as if for the first time. I will return to the significance of this in my discussion of the rhetorical function of this gallery as a story later in this section. First I shall examine the intrasemiotic relations between the images in this gallery.

As already noted in Chapter 6, the connectedness, unity or cohesion in a text can be assessed by examining the ways in which semantic ties are built up across the text. In a similar way, cohesion in a sequence of images can be investigated by tracking the (re)appearance of people, places and things in these images. Table 7.2 exemplifies how we can track the people, places and things in the 'Australia Day cliff fall' gallery and highlights clear identity chains that run throughout the gallery. Like the verbal text, the visuals remain focused on the victim throughout,

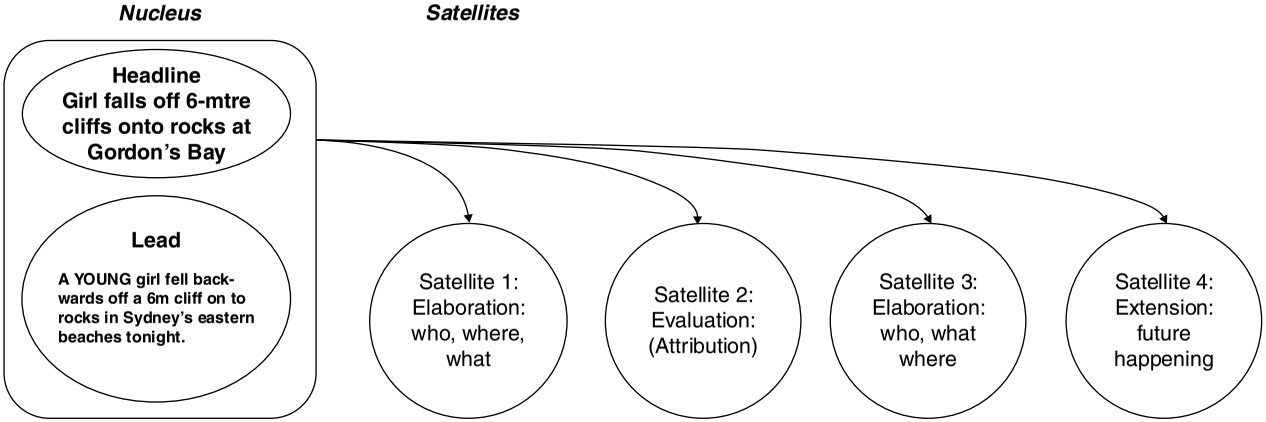


Figure 7.2 A schematic representation of the ordering of events as retold in the verbal news story (only) accompanying Gallery 1

with only one image (No.3) not depicting the victim: rather, this image shows the location that the girl fell from. Paramedics can be seen in every image in the gallery and are frequently assisted by a lifeguard (in eight of the images). However, their activities are limited to treating (in two of the images), stabilizing the victim (in two of the images) and then carrying her away on the stretcher (in six of the images). Police officers appear in six of the images, specifically when the victim is being carried away from the scene of the accident (in five of the images). Other participants include friends of the victim who are seen comforting the victim (in six of the images), while three of the images taken away from the fall location also include bystanders. There are three locations visible in the images: the rocks/cliff face, the main beach and a road. All of the images also include the emergency equipment used to assist in the rescue of the girl, such as breathing apparatus, neck brace and a stretcher. In examining the cohesive chains that span the images in this gallery, it is clear that there is a high degree of repetition in relation to the participants and their activities, and while this helps to keep the focus on the victim and her rescuers, it is debatable whether such repetition allows for the development of any kind of narrative structure in this story. Therefore, I will now examine other ways of forming connections between the images in this sequence, through conjunctive relations.

Other intrasemiotic relations in this gallery concern conjunctive relations, including the temporal and spatial development of the text. As already noted, online news galleries require viewers to scroll through the images sequentially – an important factor in reading the conjunctive relations between each image, which in turn sets up expectations that the images do relate to each other rhetorically. Table 7.3 outlines the temporal and spatial development of this gallery in relation to the actual unfolding of these events in real time (reflected in the 'Stages' column). Mapped onto these are the conjunctive relations that hold between the images as they appear in sequence in the gallery.

Before continuing with my analysis, it must be noted that this gallery does have the potential for a clear rhetorical structure, as it would be possible for it to share some of the common features of a verbal narrative. For example, the story could begin with the complication, the girl having fallen (images 1, 2, 8), followed by evaluation of the situation, the ledge that she fell from (image 3) and her emotional distress (image 9), followed by the resolution, rescuing the girl (images 7, 11, 5, 6, 4) and finally a coda, where the friend reassures the victim that all is going to be OK (image 10). Alternatively, a strict chronological order reflecting the real-time development of the event could also be followed. However, as

Table 7.2 Identification cohesive ties/chains in Gallery 1 – 'Australia Day cliff fall'

	Participants				Places	Things
#	1: Victim	2. Others	3. Officials			
1	injured girl	female friend (largely obscured)	paramedics x2 lifeguard x1		on the rocks	emergency equipment, breathing apparatus, life-saving devices
2	injured girl	female friend	paramedic x1 lifeguard x1		on the rocks	breathing apparatus
3		bystanders	paramedic x1	police x3	on the cliff top	towels, icebox, table, backpacks
4	injured girl	female friend, bystanders	paramedics x5 lifeguard x1	police x3	on the road	stretcher
5	injured girl	bystanders	paramedics x1 lifeguard x1	police x5	on the beach	stretcher
6	injured girl	another female friend	paramedics x1 lifeguard x1	police x4	on the road	stretcher, ambulance
7	injured girl		paramedics x1	police x4	on the rocks	stretcher, beach gear (inflatables, towels)
8	injured girl	female friend	paramedic x1 lifeguard x1		on the rocks	emergency equipment, breathing apparatus, life-saving devices
9	injured girl		paramedic x1 lifeguard x1		on the rocks	neck brace, blanket, breathing apparatus
10	injured girl	another female friend	paramedic x1		on the road	stretcher
11	injured girl		paramedics x4 lifeguard x1	police x4	on the rocks	stretcher
12	replay button					

is evident in Table 7.3, the gallery jumps around considerably in both time and space, as the chronological ordering of the event itself is not reflected in the ordering of the images in the gallery. For example in image 6, the girl is being carried along a road, while image 7 captures a moment much earlier in this event when the girl is being carried across the rocks, near where she fell. Then, image 8 takes the viewer back in time again to a previous event where the girl is laid out prone on the rocks but is not yet on the stretcher. Therefore, instead of building up rhetorical force, this sequence of images depicts a series of discrete moments, such as 'girl on stretcher on beach', 'girl on stretcher on

Table 7.3 Temporal and spatial development: Gallery 1 – 'Australia Day cliff fall'

Sequence	Space	'Stages' (Time)	Conjunctive relations
beginning	rocks	1	n/a
	rocks	1	previous event
↓	on the cliff top from which she fell	unclear	simultaneous event
	concrete road	4	later event
	beach/sand, sea	3	previous event
	concrete road	4	next event
	rocks	2	earlier event
	rocks	1	previous event/overview
	rocks	1	next event/detail
	concrete road	4	later event
end	rocks, sea	2	earlier event

The 'Stages' in Table 7.3 refer to the chronological unfolding of this event in real time, which are divided into the following key moments: **Stage 1:** treating/stabilizing the victim; **Stage 2:** carrying the girl across the rocks; **Stage 3:** carrying the girl along the beach; **Stage 4:** carrying the girl along the road to the awaiting ambulance.

road', 'girl on stretcher on rocks'. This compromises the ability of the viewer to read this gallery as a story, which, as noted above, is possible with this gallery; and if audiences are said to expect a 'coherent narration' (Ekström 2002, p. 273) when they engage with image sequences, then it may be reasonable to question whether there are other factors motivating the disruption of narrative flow in this gallery.

In the construction of news discourse, factors such as news values certainly play a part in the ordering of information in a story, and in relation to image capture, photographers and camera operators are often keen to see their best pictures lead a story. With the 'Australia Day cliff fall' gallery, the first two images depict the girl in the position in which she fell, being attended to by paramedics, and clearly construe Negativity. Like the verbal story text, then, the gallery starts at the point of maximal disruption. The third image shows the location from which she fell. However, this is a closely cropped shot and does not give any visual idea of the distance that the girl has fallen, which could have been captured with a wide-angle shot. Such an image of the scene would have added considerable news value to the story, as it may be difficult for some readers to imagine what six metres looks like, whereas a visual of the '6m cliff' would make this distance much more tangible. The subsequent images of the girl are all somewhat similar to each other, apart from image 9, a close-up shot of the girl's face,

looking directly at the camera. To some this might be considered quite a confronting image, as we engage directly with the victim and her emotional state. Had this image been used earlier in the gallery, then the emotional engagement of the audience with the girl and her story could have been largely enhanced. While all of the remaining images construe Negativity, they do so in a highly repetitive manner, which means that in terms of news values and image quality, there is little that is striking in this gallery. News values, then, do not sufficiently explain why this particular sequencing of images was followed.

To sum up this section, what does an analysis of the 'Australia Day cliff fall' gallery reveal? This gallery lacks any sense of development in the spatial and temporal unfolding of the text and relies on a very high degree of repetition, both visually and verbally (in the captions). Apart from image 3, any of the images in this gallery could be used with the story text, which leads me to conclude that rather than functioning in a rhetorical sense, this gallery contains a collection of what I term 'critical moments' – critical in the sense that they capture the newsworthiness of the event itself and are able to stand in evidence of the event as a single image. This is also reinforced by the fact that the caption text remains the same throughout and is squarely focused on the moment of maximal disruption immediately after the fall. This leads me to conclude that this gallery is a collection of image-caption complexes that work independently of one another, but do not tell a story, though they have the potential to do so (see also Caple and Knox 2012 for further examples from a similarly functioning gallery). Whether this is a common structure for online news galleries can only be determined through comprehensive analyses of many event-based galleries. However, even if such galleries do commonly occur, they are not the only way in which image sequences are ordered. In the next section, I will look at another event-based gallery as an example of a gallery that does attempt to build a narrative structure across the images in the sequence.

7.3.2 Case study – Gallery 2: 'The Liberator of Dead Dog Beach'

The second gallery in this case study is also an event-based gallery. It was published in the *New York Times* on 24 March 2012 and contains 12 images. Two photographers have contributed their work to this gallery: Michelle V. Agins provides the eight images captured in the US while four images taken in Puerto Rico are credited to Christopher Gregory. Different from the first gallery, this one is linked to a much longer story, a news feature, about the Sato Project, which is a campaign by animal rights activist Christina Beckles to rescue abandoned and abused

dogs in Puerto Rico by removing them to mainland United States (see http://thesatoproject.org/). The story text is 2690 words long and comes with the headline 'Operation Paws'. One image (which also appears in the gallery) is placed under the headline at the top of the page (at the time of writing, the verbal text could be accessed via the permanent link: http://www.nytimes.com/2012/03/25/nyregion/christina-beckles-boxer-and-dog-rescuer.html?_r=2). The gallery can be accessed through five active links on this page and include being able to click on a photograph and the title of the gallery 'The Liberator of Dead Dog Beach' located in the left navigation bar.

The verbal story that accompanies this gallery moves through several stages, spanning a considerable length of time and three countries. It begins in the present with the arrival of a new batch of *satos* (dogs) from Puerto Rico to the US and the reader is introduced to the principal news actor in this story, Christina Beckles. The situation in Puerto Rico, where dogs are regularly abandoned at a particular beach (nicknamed 'Dead Dog Beach'), is then contextualized and key historical facts are introduced to help in establishing the current status quo. The story then goes into considerable detail on Beckles's operation (rescuing and rehousing these dogs), what her role is, how she became involved and the major impediments to her operation. The story then shifts in both time and space to profile Beckles as a person, her move from the UK to the US (1997), her career as a professional boxer and her current involvement with the sport. The story then finally returns to the present, just as Beckles receives a phone call informing her that more puppies have been found abandoned at Dead Dog Beach and the wheels are put in motion once again to bring the next batch of dogs to the US.

The structure of this story is similar to other news features, in that it begins in the present, then covers a lot of ground in contextualizing the story, providing background information that punctuates the story and helps the reader to understand how and why Beckles is facing the issues she is (i.e. what makes this a 'news' story). The personal profile on Beckles the boxer is a common strategy used in this kind of writing that helps the reader to connect with the person at the centre of the story, in this instance telling the reader where she gets her strength and resolve in being able to take on such emotionally and financially draining work. The return to the present at the end of this story serves to remind the reader of the never-ending cycle that Beckles faces, of the fact that this is a far from resolved issue and is one that is likely to keep on resurfacing in the news in the future, which again reminds the reader that this is a 'news' story.

Turning now to an analysis of the gallery itself, like Gallery 1, this gallery also makes use of one heading, 'The Liberator of Dead Dog Beach', throughout the entire gallery. However, it differs significantly from Gallery 1 in that the caption texts are all different and relate directly to the image they accompany. Several share the features of extended captions (introduced in Chapter 5), in that they are not only experientially oriented towards the image, but also provide other contextual information that extends beyond the meanings provided in the image, which serves to link the images in the gallery sequence as well. For example, the following two captions for images 6 and 7 in the sequence are typical examples of extended captions, but also include conjunctive connections (in bold) between the image/caption sequences.

> (Caption 6): Sandra Cintron, who is Ms. Beckles's surrogate on Dead Dog Beach, officially named Playa Lucia, in Yabucoa, replenishes the dogs' kibble and water stations daily [*experiential orientation*]. Dogs of all sizes, colors and ages are dumped here and left to fend for themselves. Ms. Cintron recently used chopsticks to extract a fish bone wedged in the mouth of a terrier. The dog, nicknamed Joey Wishbone, was adopted and renamed Tito. He now lives in Peter Cooper Village in New York City with a couple who were born in Puerto Rico and decided to adopt a sato [*contextual extension*].
> (Caption 7): **Before leaving Puerto Rico**, the puppies are vaccinated, dewormed and given a clean bill of health at the Candelero Animal Hospital in Humacoa [*experiential orientation*]. Ms. Beckles has a running tab there, and estimates her current vet expenses at $8,000. She invests an average of $500 in each animal she rescues and transports [*contextual extension*].

The use of the definite article (*the puppies*) in caption 7 also indicates a semantic tie that has already been established in previous images/captions. Much of the information in the captions overlaps with that in the story text, but is not lifted verbatim from the text. The caption texts add up to a total of 824 words.

What is clear from viewing the images in sequence is that they mimic the sequencing of events in the verbal story quite closely: moving from Beckles and the dogs at the airport in New York, to operations in Puerto Rico and finally back to Beckles the boxer, in the gym. Table 7.4 tracks the participants, places and things across this gallery. Similarly to Gallery 1, cohesive chains are also clearly established in Gallery 2, with several key participants (Beckles, the dogs, volunteers, vets) appearing

at different stages in the sequence, sometimes together, and at other times separately. Interestingly, while half of the images contain other human participants (volunteers, Bobby Beckles, vets), in only one of these images is the participant clearly identifiable (a vet in image 9). The images are either cropped (just below the neck line in image 3, or obscuring half the face in image 5), an over the shoulder shot (image 8), or the participants' faces are obscured (by a dog in image 4, looking down in image 6). The effect of this is that only Beckles and the dogs are repeatedly identified in this gallery, which ensures that the focus remains squarely on these key participants, while acknowledging the support of numerous others. Again a close connection with the verbal text can be seen through this analysis, as the text points to others who assist in the operations, but the focus constantly comes back to Beckles and her attempts at rescuing these abandoned dogs.

An examination of the conjunctive relations in this gallery shows much more connection between the images compared with Gallery 1,

Table 7.4 Identification cohesive ties/chains in Gallery 2 – 'The Liberator of Dead Dog Beach'

No.	Participants						Places	Things
	1: Beckles	**2. dogs**	**3. others**					
1	Beckles						airport	dog crates
2		dog					airport	dog crate luggage carte
3	Beckles	dogs	volunteers				airport	leashes, dog crates
4	Beckles	dogs	volunteers				airport	
5		dogs		Beckles' husband			airport	dog crates luggage carte
6		dogs	volunteer				Dead Dog Beach	dog food car
7		dog					animal hospital	bandage neck cone
8		dog			vets		animal hospital	cotton bud
9		dog			vet		animal hospital	vet equipment table
10	Beckles					trainer	gym	boxing equipment
11	Beckles						gym	boxing equipment
12	Beckles						gym	boxing equipment

as they are able to build up longer connected phases that are related in both time and space (see Table 7.5). The first key sequence takes place at Kennedy Airport, where the dogs are collected, and welcomed with affection from both Beckles and her volunteers. The sequence then switches in time and space to Puerto Rico, illustrating how operations are carried out there, including feeding, rescuing and preparing the animals for export, before coming back to the US, and Beckles in the gym. While this suggests a temporal reading of the images throughout the gallery (i.e. relations of next event), other conjunctive relations also exist between the images (i.e. the potential for conjunctive relations between images is not exhausted by sequence). For example, the progression from image 3 to image 4 shows a transition from a wide-angle shot (overview) showing many dogs and people to a close-up shot (detail) of one volunteer with a puppy. Also, the first image in the Puerto Rico sequence (image 6) can be viewed both as a simultaneous event – it depicts the daily feedings that are carried out at Dead Dog Beach – and as entering into a causal relationship with the previous sequence: it is because the dogs are abandoned and left to fend for themselves at Dead

Table 7.5 Temporal and spatial development: Gallery 2 – 'The Liberator of Dead Dog Beach'

Sequence	**Space**	**'Stages' (Time)**	**Conjunctive relations**
beginning	airport, US	1	n/a
	airport, US	2	next event
	airport, US	2	next event/overview
	airport, US	2	next event/detail
	airport, US	2	next event
	Dead Dog Beach, Puerto Rico	ongoing	simultaneous event/ cause-effect
	Animal hospital, Puerto Rico	3	next event/detail
	Animal hospital, Puerto Rico	3	next event/detail
	Animal hospital, Puerto Rico	3	next event/overview
	Gym, US	4	next event
	Gym, US	4	next event/overview
end	Gym, US	4	next event/detail

The 'Stages' in Table 7.5 refer to the chronological unfolding of this event in real time, which are divided into the following key moments: **Stage 1:** Beckles at Newark Airport in February; **Stage 2:** Dogs arriving at Kennedy Airport in March ; **Stage 3:** Dogs at the Animal Hospital in Puerto Rico, preparing for transfer to the US; **Stage 4:** Beckles training at her local gym. The feeding of the dogs at Dead Dog Beach, depicted in image No.6 is not included in the stages above, as the caption indicates that this is an ongoing, daily event.

Dog Beach that they are rescued and brought to the US, where they are welcomed by Beckles and volunteers who assist in rehousing them.

Whether the sequence of events between stages 2 and 3 in this gallery reflect what has occurred in real time or has been disrupted is not clear, either in the images or in the captions. However, having the arrivals at Kennedy Airport appear before the sequences of images taken in Puerto Rico suggests that this could be the next cycle of dogs going through their preparations for export, which would be in line with the cyclical nature of the written story. The audience could easily imagine a subsequent scene at the airport where these dogs are also welcomed by volunteers. Neither the written verbal text nor the images/captions suggest that this is a one-off event. Ending the gallery with images of Beckles as a fighter seem quite appropriate here, as they appear to act as a visual metaphor for the battle she faces in seeing this operation through: she is fit, gloved up and appears ready and willing to fight.

To sum up, it is clear that Gallery 2 differs considerably from Gallery 1 in that Gallery 2 does appear to have a rhetorical effect. It achieves this by establishing three distinct phases in the visual sequencing that are both spatially and temporally related: dogs arriving in the US, dogs preparing for transit from Puerto Rico, Beckles the fighter. The images also form further conjunctive relations both within and between phases, for example cause/consequence relations. Beckles and the dogs form clear identity chains throughout the gallery, with Beckles opening and closing the gallery, and the final image leaves the reader imagining where Beckles' fight will take her next. Nevertheless, while Gallery 2 is a text which tells a story, further research is needed to investigate whether this sort of visual storytelling practice can be sufficiently described using current descriptions of news story genres, or whether new genres are likely to emerge from these online visual storytelling practices.

In relation to photography, there are further issues that impact on the collecting of images in one space, like a gallery. These include whether photographs submitted by members of the public are to be included in with those produced by professional photographers, and whether **all** of the images taken by a photographer at an event are to be included in a gallery. With 'space' being much less of an issue in the online environment, it is possible that all of the images captured at an event could easily be published in a gallery. The danger here, though, is that the online news gallery could simply become the 'photographic *dumping ground*' (Caple and Knox 2012, p. 208, italics in original) of the online news outlet and the desire/ability to produce powerful visual narratives would be lost. As a means of beginning discussion of such issues,

I include analysis, in Section 7.3.4, of a third news gallery ('Fatal wave of water hits Toowoomba'), both because it is quite a departure from the other two galleries analysed above, again illustrating that this is a far from stable practice, and because it demonstrates some of the issues I allude to here regarding authorship and editing.

7.3.4 Case study – Gallery 3: 'Fatal wave of water hits Toowoomba'

The final gallery in this case study was published in the *Sydney Morning Herald* on 11 January 2011 and contains 52 images. Nearly half (25) of these images are the work of members of the public, who are variously identified in the captions to the images as 'readers' or 'eyewitnesses'. The remaining 27 images are the work of professional photographers and were supplied via the agencies Reuters and Getty Images. None of the photographs in this gallery were supplied by staff photographers from the *Sydney Morning Herald*. Like the other two galleries, a verbal story links to the gallery. In this case, it is a breaking news story of more than 1500 words that tells of the devastating (and fatal) floods that swept through small towns in Queensland in January 2011 (at the time of writing, the verbal text could be accessed via the permanent link: http://www.smh.com.au/environment/weather/a-terror-that–took-their-breath-away–and-its-coming-again-20110111-19lur.html). Unlike the other two galleries, the entire gallery (one large image with a caption text and 51 images as thumbnails) is embedded in the story text, along side other graphics (maps) and videos (see Bednarek and Caple 2012b, p. 107 for a visual representation of this page). The gallery can be accessed by clicking on any of the embedded photographs, and in so doing the reader is taken to that image in the sequence in the gallery. This gallery and story text have been discussed extensively in Bednarek and Caple (2012b), especially in relation to news values and the construal of journalistic stance.

Again, I will briefly discuss the verbal story text before examining the gallery accompanying this story. The verbal story text begins with comments on the disaster from the Prime Minister, Julia Gillard, and the then Queensland Premier, Anna Bligh. These comments concern the death toll (expected to be high) and the need to prepare for another wave of destruction (more flooding is expected). However, the majority of the text is made up of eyewitness accounts from locals who were themselves caught up in the flash floods. Toowoomba residents and others from nearby Grantham retell the ordeals that they personally suffered as the flood waters passed through their towns. The story closes with comments from the local mayor, a federal MP and even a television reporter who was

overwhelmed by the extent of the devastation and destruction that he had witnessed. Only few of the confirmed fatalities are identified along with the number (72) still unaccounted for. As one of the first stories published after the floods had occurred, it is not unusual that this story should rely so heavily on eyewitness accounts. The causes, casualties and further consequences of the event could still be unknown both to the authorities and the media. The reliance on the words of eyewitnesses to this catastrophic event in the verbal text is mirrored in the visual text in the gallery, where nearly half of the images have been supplied by eyewitnesses. However, this is not necessarily the only reason why photographs taken by the public were used in this gallery. There is also the issue of access to the area by outsiders (i.e. the media): the 'wall of water' (as it was termed in much of the media coverage over the coming days/weeks) took everyone by surprise, both with its speed and volume. As callous as this may sound, ordinary citizens caught up in this disaster would have been in the 'best' position to capture dramatic footage and images as the disaster unfolded in front of them, and these are the kinds of images that are likely to 'sell' more newspapers or 'attract' more visitors to a website. This is also evident in the kinds of images that members of the public captured – a point that will be elaborated upon further below.

Since this gallery contains 52 images, I will present my findings regarding cohesion between images throughout the gallery in summary, rather than in full. First though, it is interesting to note that there is a clear division between images that show the unfolding of the event, that is the moment that the 'wall of water' engulfed the town (in 26 images, 16 of which were taken by members of the public), and images that focus on the aftermath of the event, once the waters had receded somewhat (in 26 images, 17 of which were taken by professional photographers). The fact that the number of images taken by the public of the unfolding of the event is inversely proportional to those taken by professionals of the aftermath indicates that the town was taken somewhat by surprise by this flood event. Access to the area may also have been severely restricted. Table 7.6 summarizes the key participants in the images in this gallery.

As can be seen in Table 7.6, very few images in Gallery 3 include human participants (eight in total). However, the first two galleries analysed in this case study squarely focus on people (the injured girl and her rescuers in Gallery 1 and Beckles and her helpers in Gallery 2), which fits well with Hall's assertion that 'people are par excellence the content of news and feature photographs' (1981, p. 236). In Gallery 3, only three of the 52 images show people stranded in the flood waters (clinging to the roof

Table 7.6 Key participants in Gallery 3 – 'Fatal wave of water hits Toowoomba'

Key participants	No. of images	Details	No. of images
water	35	focusing on speed, strength, volume of floodwaters	15
		includes debris/damage to property	16
		includes human participants	6
debris/damage	33	damage to commercial property	15
		damage to personal property	18
people	8	individuals stranded in the floodwaters awaiting rescue	3
		individuals wading through floodwaters	2
		bystanders	2
		police officers	1

of their car, lamp-posts) and awaiting rescue. These images also appear quite late in the gallery (images 31, 35 and 39) and two of them depict the same person: a woman clinging to the roof of her car, one taken with a telephoto lens (zoomed in) and the other with a wide-angle lens (showing more of the context and the volume of water surrounding the woman's car). All three images were taken by the same member of the public. Only one photograph in the whole gallery includes uniformed police officers, and even in that one image they are somewhat peripheral to the main participants in the image: two very badly damaged vehicles dangling precariously over a bridge. Therefore, since human participants do not feature prominently in this gallery, it is important to investigate what information the photographs do focus on and why.

As already noted, this story was one of the first major reports to be published on the flood event, and nearly half of the images in the gallery have been sourced from members of the public. Thus it seems natural that it focuses on the 'wall of water' itself (in the form of eye-witness photography) and the damage that it caused (in the immediate aftermath), as outlined in Table 7.6. More specifically, 15 images focus solely on the water itself – where the ferocity and the speed of the flow of water have been captured in images of the 'waves' kicked up as the water collides with the built environment. Thirty-three images include elements of the damage that has been done by the flash flooding, both to commercial property (in 15 images) and to private property (in 18 images, 14 of which include cars). This means that there is a high degree of repetition in the types of information depicted in the photographs in the gallery: in fact, two are almost identical (images 37 and 42), as they

were taken from the same vantage point looking down onto a major crossroads in Toowoomba. In sum, it is clear from an examination of the participants in the images that both the flash flood and its aftermath are represented in the gallery in equal measure, as is also evident in the analysis of conjunctive relations presented below.

Turning now to an examination of conjunctive relations (presented in Figure 7.3), it is clear that both temporal and spatial connections between the photographs in Gallery 3 are, as in Gallery 1, somewhat erratically organized. I have divided the images in this gallery into three key stages in the chronological unfolding of this event: (1) the flash flood itself; (2) the immediate aftermath as the waters are beginning to recede to reveal the damage; and (3) the full extent of the damage that is evident once the waters have completely receded. The three vertical columns in Figure 7.3 reflect these three chronological stages and each image in the numbered sequence is mapped onto the relevant column in terms of time as depicted in the image. The first half of the gallery (images 1 to 26) appears to be fairly stable in terms of presenting a sequence of three images depicting the flood followed by a sequence of 16 images depicting the aftermath and then another sequence of seven images depicting the flood event. The second half of the gallery becomes much more temporally fluid as it fluctuates backwards and forwards between these three time periods from image to image. This leaves little space for the development of narrative flow.

With regard to the analysis of spatial conjunctive relations and given the size of this gallery, I have summarized the spatial relations depicted in the images in this gallery into four principal categories:

(R) images depicting the **River** (7 images in total)
(H) images that show the main **Highways** leading into Toowoomba (5 images)
(Rw) images depicting the **Railway** tracks that pass through Toowoomba (1 image)
(T) images taken within the **Town** centre (39 images).

Since 39 of the images in this gallery depict scenes from within the town centre I have further classified these according to the following criteria:

(Ta) a major intersection in the town centre
(Tb) the main shopping precinct
(Tc) car parks in the town centre
(Td) other areas in the town centre.

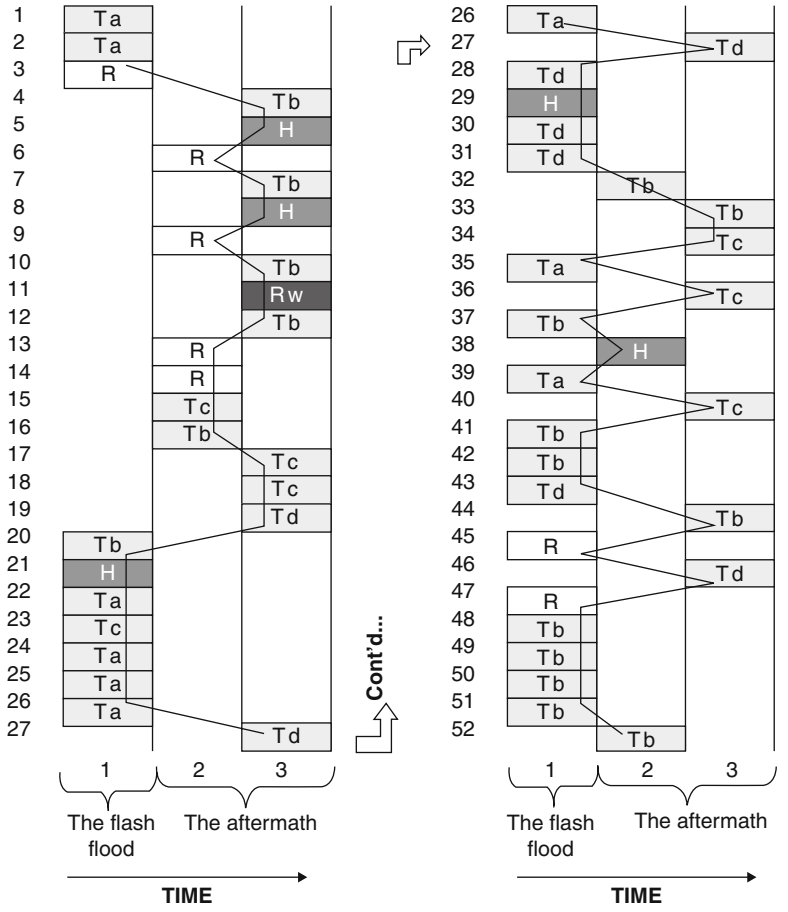


Figure 7.3 Conjunctive relations in Gallery 3 – 'Fatal wave of water hits Toowoomba'

It is difficult to be more precise than this in identifying the areas that have been photographed, both because the quality of many of the images is quite poor (in terms of composition, focus, lighting) and because the captions to the images are vague. For example, the following three caption texts:

> (Caption 8): 'Debris on the side of a road on January 11, a day after deadly floods swept through Toowoomba'

(Caption 9): 'Debris and damaged buildings on January 11, a day after deadly floods swept through Toowoomba'
(Caption 10): 'Debris on the side of a road is being cleaned up by a local resident on January 11, a day after deadly floods swept through Toowoomba'

each refer to images captured in three quite different locations: on the side of the highway (image 8), by the river (image 9), and in the main shopping precinct (image 10).

Using the categories outlined above for the locations captured in the images in Gallery 3, Figure 7.3 then maps the potential for spatial conjunctive relations to be formed between images in the sequence. As can be seen in the figure, spatial conjunctive relations in the first half of the gallery appear to be somewhat chaotic, shifting between the town centre, the river, the highway, back to the town centre and so on, while most (22 of 26) of the images in the second half of the gallery depict scenes from the centre of town (albeit alternating between locations within the town centre). One of the effects of this is that the reader can clearly see how wide-ranging the flooding and damage are, and how the flood has brought chaos to every part of this country town. Other conjunctive relations, including cause/effect and comparison, could easily have been foregrounded in Gallery 3, however, these do not appear to be major organizing principles in this gallery. For the sake of comparison, for example, 'before' and 'after' images of the same location (e.g. main shopping precinct) could easily be placed next to each other in the sequence, which in turn would also enhance the cause/effect relations between images in this gallery.

In sum, the analysis of cohesive ties and conjunctive relations in Gallery 3 presented here suggests that this gallery has no beginning, middle or end. Rather, it appears to be a continuous cycle of cause (flash flood)/consequence (aftermath) images and readers could start at any image in the gallery and get a very similar experience as they flick through the sequence of images. Indeed, readers are able to start anywhere in the sequence by clicking on **any** of the thumbnail images embedded in the story page, which takes them to that image in the sequence in the gallery page. As a result, it would be easy to conclude that this gallery appears to be a 'dumping ground', where anything and everything that was submitted to the *Sydney Morning Herald*, by both the public and professional photographers alike, has simply been uploaded into this space because they can be. As Caple and Knox (2012, p. 233) point out, 'when journalists delete paragraphs from their stories, they do

not expect to see them put up on the web just because they can be', but the same does not necessarily apply to the work of photographers. The repetition of images depicting very similar scenes, the questionable quality of many of the images and the fluctuation in the chronological ordering of images in this gallery do suggest that a careful selection process was not followed in this case. Rather, all of the images that were submitted by public and professionals alike were added to the gallery. However, to say that this is bad practice or that the gallery is nothing more than a dumping ground would mean ignoring another very important factor in the construction of news discourse: the construal of news values.

The Toowoomba flash flood was an extreme and very unusual event that took the town by surprise. This comes across both in the images used in the gallery and in the way in which it also dominates the verbal story, by embedding every image from the gallery as a thumbnail within the verbal text, which together construe the news values of Negativity and Superlativeness. Many of the images capture the ferocity and the speed of the flow of water as it passed through the town, construing both Negativity and Superlativeness, while those depicting the extent of the damage left in the wake of the flood clearly construe Impact. At the same time, images that depict the entire contents of shops ruined and subsequently piled outside on the street for removal also construe Superlativeness. Even the poor technical quality of the images contributes to the construal of both Negativity and Superlativeness and points to the extreme conditions under which many of the photographs were taken. In this way, the number of similar images in the gallery, the randomness of their organization in the gallery and the fact that all of them also appear as thumbnails embedded in the story text, all contribute to the Superlativeness of this event.[4]

Given that this was one of the first full-length stories to be published on the Toowoomba floods, it is not surprising that the visual focus rests quite heavily on the Negativity, Superlativeness and Impact of the event. The fact that this was also a sudden, unexpected and widespread event is reflected in the fact that nearly half of the images have been sourced from residents/eyewitnesses. Analysis of the verbal story text presented in Bednarek and Caple (2012b) also demonstrates the prevalence of Personalization in the use of quotes from residents and eyewitnesses. Such Personalization is largely absent in the images, but this is compensated for in the fact that so many of the images have been taken by local residents caught up in the event themselves. Not only their words, but also their images have been sourced for this story. The impact of the 24-hour news cycle and the versatility of the online

environment on the reporting of natural disasters also cannot be underestimated. In this story, the focus rests firmly on the actual unfolding and early effects of the disaster, depicted through the rawness of these images and the eyewitness accounts. The Personalization that comes through images of the victims or the bereaved, which come to symbolize the tragedy around which 'an imagined nation [is] summoned as a moral community united in sympathy and grief' (Cottle 2009, p. 56), has yet to emerge from this disaster. Rather, in this early reporting of the Toowoomba floods, images work to maximize the newsworthiness of the event – an event that is construed as negative, superlative, and set to impact heavily on the community.

7.4 Conclusion

The analysis of sequences of images, as they occur in online news galleries, demonstrates that this is a far from stabilized practice in visual news storytelling. While there is the potential for rhetorical relations to be established between image sequences, these are not consistently deployed. Of the three galleries analysed, only Gallery 2 from the *New York Times* appears to have some form of visual rhetorical structure. The sequencing of the images in this gallery also closely follows the sequencing of events as they are retold in the verbal text. It is also the only gallery to have fully developed caption texts that relate both to the images and to the wider news story context, and that establish clear semantic ties between both images and captions as they appear in the sequence. The other two galleries, 1 and 3, published in the *Daily Telegraph* and the *Sydney Morning Herald* respectively, disrupt the temporal and spatial flow of the images, and while this appears to be strongly motivated by the newsworthiness of the images in Gallery 3, it is somewhat confusing in Gallery 1. With the *Daily Telegraph* gallery, there appears to be no clear motivation for disrupting the temporal and spatial flow of the images, and the high degree of repetition in the caption texts point to the images being viewed as discrete heading/image/caption complexes that have the ability to stand alone, rather than work towards any clear narrative goal. It may also be useful to explore these relations through the lens of other approaches to the analysis of image sequences. For example, while Tseng and Bateman's (2012) analytical framework applies to moving images, using their approach we could say that the images/captions in Galleries 1 and 3 seem to be *re-presenting* the participants in each image/caption complex, rather than moving to a *presuming* relation, once the principal participants have been introduced, and we

meet them again and again in subsequent images. Gallery 2 does make this transition quite successfully.

In sum, the analyses of inter- and intra-semiotic relations discussed in this book can be viewed as a starting point for researchers wishing to focus their investigations on the multiplication of meanings available at the nexus between words and images. Such analyses need to take into consideration not only the rhetorical relations that hold between words and images, and between multiple images in sequences, but also the contributions of layout to this meaning-making process. Such analyses can then be related to the wider contextualization of news discourse and interpretations in relation to the communicative and socio-historical context in which news discourse is embedded.

8
Evolving practices

8.1 Introduction

In this final chapter, I review the principal aims of this book and what researchers of multisemiotic news stories should be able to do with the analytical frameworks that have been discussed here. Naturally, there are areas of research that are beyond the purview of this book, so I will also point to some of these, as well as highlighting key topics that could be taken up by researchers interested in furthering the approaches that I discuss in this volume. This final chapter also examines the role of images and image capture in the evolving mediascape. This is important, since the impact that technologies are having on journalistic practice cannot be underestimated and do and will provide a rich backdrop of angles from which to interpret a social semiotic analysis of news discourse.

8.2 The aims and objectives of this book

The principal aims of this book have centred on recognizing that press photographs are meaningful and able to function in a wide variety of ways within the news story context, for example in relation to news values; and providing a set of tools that can help researchers discover and interpret these meanings. In the following paragraphs, I deal with each of these aims in turn and point to areas of further investigation.

News photography occurs in a very particular communicative context, one in which newsworthy happenings are conveyed to the reading public through a combination of words and images. For a long time, researchers have been interested in understanding how and why some happenings make it into the news while others do not, and much of this research has been corralled under the purview of news values analysis.

As noted in Chapter 2, news values analyses include examinations of both process and product: factors such as the news cycle, news agenda and market factors, as well as news writing objectives (Bednarek and Caple 2012a, p. 41) may be examined as part of the process, and these are often researched through ethnographic approaches that include interviews with news workers as well as observations of their practices. The approach that I have taken in this book focuses on the product: the actual news story as it appears in the newspaper (in Chapters 2 and 4), or on the screen (in Chapter 7). This is a discursive approach to news values analysis (as introduced by Bednarek and Caple 2012a, 2012b), which allows the researcher to examine the multisemiotic news story for the construal of news values such as Timeliness, Negativity, Prominence and Superlativeness, and to then report on how an event has been made newsworthy through language and image. This also means reporting on how newsworthy aspects of an event have been presented to audiences through combining images and words. It would also be useful to complement such analyses with audience studies, in order to gauge responses to the story and the extent to which these responses correlate with the news values as constructed in the text.

Another important consideration that I have not discussed in this volume concerns the fact that many happenings are reported in words alone and only a proportion of stories in the newspaper combine words and images. It would be useful to examine what types of stories do make use of images and whether there are any noticeable trends in either direction. Factors such as position in the paper (e.g. front/back page), design strategies and use of advertising would also need to be considered in such research. Where news stories are a combination of words and images though, news values analyses could be used to assist in investigating the extent to which both of these semiotic resources construe the same news values. It would be equally valid to analyse the extent to which words and images differ in their construal of news values, which may assist in developing an understanding of the multiple functions of both words and images within the news story context and the ways in which they complement or even compete with each other.

Researchers may also be interested in analysing a particular type of news discourse, for example sports reporting, and can make assessments of whether news images/words emphasize a particular **range** of news values in such circumstances. Alternatively, researchers may wish to focus on a limited number of news values and investigate how/when these news values are construed in verbal and visual reporting. Ultimately, Chapter 2 in this volume, along with the writings I have

been party to in Bednarek and Caple (2012a, 2012b), demonstrate a discursive approach to news values analysis that provides researchers with an analytical framework that can be applied to the examination of both words and images. This is a vital step that needs to be taken in the analysis of news discourse and one which elevates the position of the visual to partner in news relay.

This book has also introduced and demonstrated a set of tools that are able to assist the researcher in accessing meanings in press photographs. These are meanings that are made within the photographs in and of themselves (as detailed in Chapters 2, 3 and 4) and through their interactions with the words that accompany them (Chapters 5 and 6) and include the meanings that are made in their interactions with each other in sequences of images (Chapter 7). As detailed in Chapter 3, news photographs consist in the main of narrative structures, in that they typically represent 'unfolding actions and events, processes of change, [and] transitory spatial arrangements' (Kress and van Leeuwen 2006, p. 79). Such analyses of the representational meanings in press photography allow the researcher to explore questions such as 'What is this photograph about?' Analyses of interactive meanings in images (also discussed in Chapter 3) allow the researcher to explore different kinds of relationships that may be formed between the image and the viewer, as well as those established between the represented participants in the image. These may be viewed as somewhat subjective relations, especially given the different ways in which individuals conceptualize the interpersonal space around them, and researchers should be cautious about making generalizations based on such analyses. Of course, the scope for projects investigating interactional relations both across and within cultural/gender/age etc. groups is vast. From my own analyses of interactional meanings, I have found that certain configurations of meanings in the Contact, Social Distance and Attitude systems tend to cluster together, to the extent that in combination they create stronger or weaker bonds with the audience. This finding, though, is limited to my analyses of image-nuclear news stories. Thus it would be interesting to widen the sample to include news images that appear in other types of news story contexts, to see if similar clusterings are found in these images.

The third area of meaning-making within news images explored in Chapter 3 is composition. Since news publications are highly designed spaces, where every layout feature, including rules and white space, carries a particular function, analyses of Framing can be very useful in examining the types of connections that are made between text, image, stories and other elements on the page and the institution within which they are

situated. Salience is also an important compositional configuration and is helpful in teasing out the types of interactional and representational meanings that are made in images. When an element dominates the frame, for example, the viewer may be compelled to engage more directly with that participant over other less salient participants in the frame. Similar conclusions can be drawn when a story/image dominates a page.

Another aspect of compositional meaning in images, the Balance system, was introduced in Chapter 4. This is an alternative system of analysis to Kress and van Leeuwen's (2006) Information Value. There are two reasons why I propose this alternative: the first, as explained in Chapter 3, is because the meanings associated with horizontal and vertical polarization within the polarized compositional configurations of the Information Value system do not sit comfortably with my analyses of press photographs; and the second is the result of my interest in exploring the notion of compositional balance and its connection with aesthetic pleasure. These are concerns that lie at the heart of the work of professional photographers – concerns that need to be captured in the analytical frameworks used to analyse images for compositional configurations.

As a system of compositional analysis, the Balance network focuses on assessing how images are balanced, which in turn allows them to be valued aesthetically. Caution needs to be exercised, however, in assuming that every balanced image is a beautiful image. In fact, the aesthetic appeal of an image is contingent on a number of factors, including mechanical and natural effects, and producing a reliably balanced image does not automatically make it a beautiful image. As far as Balance is concerned, images that create tension in the compositional configurations, especially along the diagonal axis, are more highly valued as an aesthetically pleasing form of composition (Präkel 2006; Altengarten 2004), than those that are regularly configured along the horizontal axis. Disruptions to the flow of regular patterning can also enhance aesthetic appeal. The implications of such analyses for press photography in particular cannot be underestimated. On the one hand, this approach to composition analysis acknowledges that press photographers do put composition at the centre of their work, and suggestions that composition is not a consideration in the work of a press photographer are simply untenable. On the other hand, there are implications for the ways in which news values analyses can be carried out in relation to aesthetic appeal and press photography. News images do have the potential to construe a news event as aesthetically appealing and I have discussed the implications of this in relation to hard news reporting extensively (see for example Caple 2010b, Bednarek and Caple 2010). At the same time, news workers may also feel

compelled to include a story in the newspaper for the simple reason that it can attract audiences through a beautiful image. The Balance network can be deployed in a wide variety of research contexts, for example in comparative studies examining different types of news story (hard news vs. soft news), or in exploring the kinds of relations that are constructed in news photography, e.g. are participants singled out or are they shown in relation to others in the image? Again, there is scope for larger-scale projects to examine a wide variety of text types.

The interaction between words and images is another key area of analysis discussed in this volume and one that is open to a wide variety of research projects. Intersemiosis, as discussed in Chapters 5 and 6, involves the relations that are formed between words and images. These are highly complex relations and can be influenced by a range of factors, some of which may be internal to the text, e.g. the staging of the text, while others may be external to the text, e.g. layout, relation to other stories on the page. Researchers interested in exploring text–image relations need to be very clear in defining what they take as the unit of analysis. For example, some may argue that images are always accompanied by a caption in newsprint, so any analysis of the relations between image and story text has to take image and caption (as a visual-verbal complex) together as one unit of analysis. This is where eye-tracking research may be helpful in guiding the researcher in developing the units of analysis to be investigated.

I have made a case in this book for viewing images as nuclei in certain types of news story (Chapter 5). These are stories where heading and image reference each other directly and form a visual-verbal complex that is then read in relation to the remainder of the text, no matter how minimal or maximal that text may be. The case for image as satellite, as discussed in Chapter 6, is a lot more complex and deserves further investigation across a wide range of story types and contexts. I propose three categories for intersemiotic relations in news stories: repetition, expansion and deviation. These categories map onto analyses of semantic ties between words and images and conjunctive relations in a wide variety of ways and should at this stage be viewed as a starting point for researchers wishing to focus their investigations on the multiplication of meanings available at the nexus between words and images. Again, layout is an important consideration in such analyses.

With the expansion of the print news media into the electronic environment of the internet, new – and arguably cost-effective – possibilities have opened up to editors in compiling news stories. Images have been massively impacted by this shift to online publishing and one area where this is in evidence is in the use of online news galleries (discussed

in Chapter 7; see also Caple and Knox 2012). Here, we see a return to some of the common publishing strategies of the picture press of the early twentieth century when photography and photo essays dominated the print pages (Gernsheim 1955). Today, online news galleries are presented in a wide variety of contexts, including breaking/hard news, are of varying lengths from eight to ten images up to several hundred images, and are organized around a wide range of themes and events. As sequenced image-verbiage complexes, they lend themselves not only to intersemiotic analysis but also to intrasemiotic analysis (as discussed in Chapter 7), which means that cohesive relations can be explored both across words and images and across images in sequence. In addition, some galleries, especially those that are event-based, also have the potential to create a strong and memorable visual narrative.

In this volume, I have examined three event-based online news galleries with the aim of demonstrating the wide variety of ways in which these may be produced, and to point to the need for further investigation of the widely disparate practices in gallery publishing. Again, the scope for further research in this area is vast and could take into consideration comparisons of house style at particular news organizations in compiling galleries, the types of events that do get published as galleries, the strength of image–caption relations within a gallery and so on. A note of concern, however, must also be aired here, and that centres on the value placed on the role of the news gallery in the grab bag of storytelling techniques available in the online context. As noted in Caple and Knox (2012, p. 208), there is concern that galleries may become a photographic 'dumping ground', especially when any number of images produced by both public and professionals alike are collected under a gallery heading, as in Gallery 3 – 'Fatal wave of water hits Toowoomba' discussed in Chapter 7. Researchers would do well to explore the qualities of the well-structured, cohesive gallery and the potential such galleries have in holding, indeed retaining, the attention of audiences. Such studies could also be useful in journalism education.

In presenting a systemic analysis of images and text–image relations in this volume, there is potential for a wide variety of projects offering detailed analyses of multisemiotic news stories. In this way, the story text, headlines, captions and images, and the ways in which they relate to each other, can be explored, thus offering a fuller picture of the meaning potential in any given story. Further, all of the approaches discussed in this volume lend themselves to both cross-cultural and cross-publication/cross-institution research. How the same event has been reported across different publications, as well as across different cultures can be a worthy topic of research. How audiences are conceptualized for

a particular publication can be demonstrated in the choices to include or even exclude certain images/words and stories. How people, issues and events are represented within different cultural groups can be very revealing of attitudes towards them, the (un)importance afforded certain issues, as well as the relevance of certain events to a particular cultural group. Such topics are already widely discussed within Journalism and Media Studies and thus offer ample opportunity for interdisciplinary approaches to the analysis of news discourse.

As a whole, this book offers researchers the opportunity to explore the multisemiotic news story in its entirety. It demonstrates tools that explore how events are made newsworthy (through news values analysis); how representational, interactional and compositional meanings are constructed in images; how words and images combine in the meaning-making process; and how sequences of images may combine in the reporting of events. Two areas of news discourse analysis that have **not** been covered in this book include analyses of moving images, as they appear in televisual news bulletins, and the re-versioning of more traditional media forms in the online environment, in particular on tablets, e-readers and through mobile technologies. There has been nothing short of a revolution in the dissemination of video online, not only through file sharing sites like YouTube, but also as witnessed in the rise of videojournalism and the fact that any news media outlet with an online presence (whether it has its antecedents in radio, newspapers or television) has the ability to include video in the construction of its news stories. In the next section, I therefore discuss some of these trends and point to the implications that these seismic shifts in the dissemination of news could have for photojournalism.

8.3 The evolving mediascape

Unprecedented changes have occurred in the news media sphere, especially in the development of personal computer technologies. These have had a huge impact not only on the ways in which individuals choose to engage with the news media, but also on the ways in which the news media choose to engage with potential audiences. David Carr, media columnist with the *New York Times*, eloquently summarizes one aspect of the seismic shifts that have occurred in the industry – how audiences engage with the media:

> Every year and every day, people on that beat [Media] would tell me that the sky was falling. And it never did...then, almost immediately

> [after taking up the position of Media Reporter with the *New York Times*], great big pieces of the sky began to give way. Business models tumbled, national media brands that historically took years and tens of millions of dollars to build came out of nowhere. Reporters, previously the lone conductors of the music of fact, were now confronted by an audience that could orchestrate its own version of the news online, and television viewers used DVRs to program their own commercial-free schedules. CraigsList neatly met the local needs of consumers at a cost of precisely zero, and bloggers in all realms began breaking news, often over the keening of hacks like me. (Carr 2011, p. 12)

In short 'the primacy of mainstream media as the arbiter of what mattered was replaced by algorithms and the wisdom of the crowd' (Carr 2011, pp. 12–13). While Carr is principally pointing to the freeing of audiences from the constraints of the mainstream media, there is, at the same time, an opposite (and in my opinion more insidious) constraint forming around the roles and responsibilities of the news workers charged with the task of bringing their versions of the news to their increasingly active and reactive audiences. This constraint concerns the shift to the online environment, and with it the enormous availability of space and the speed with which this space needs to be filled. Many news organizations are addressing this issue of filling the online space by requiring journalists (traditionally wordsmiths) to carry cameras, still or video, and to capture images and sounds as well as the words, often without any training at all. The effects of this practice are significant, both in terms of quality (in the product/story) and in terms of competence (in the production), especially since the division of roles in the news media (into reporter, photographer, cameraperson, sound engineer) have traditionally been established around specialized skills and professional qualifications.

The demands for higher productivity in a single reporter mean that good stories may go to waste because journalists are spreading themselves too thinly across too many modes (visual, aural and verbal) to the extent that they gain competence in none. To many within the profession, this is seen as a process of de-skilling, rather than up-skilling and the impact of such practices on quality and the value attributed to professional image capture cannot be underestimated (see Wallace 2009 in relation to videojournalism, multiskilling and professional quality, and Rosengren, Carlson and Tagerud. 1996 on the notion of professional competence). As someone who has experience as a press photographer, I am deeply concerned about the value placed on the professional role of the photographer, especially if such practices are allowed to flourish.

As a result, serious questions have emerged concerning the extent to which the photograph is going to be elevated to the position of full partner in the news storytelling process by remaining in the hands of trained professionals, or whether its role, position and crafting is likely to be viewed as another duty to be added to the lot of the reporter (or even completely surrendered into the hands of the public).

The emergence of videojournalism is a further case in point. Videojournalism involves one newsgatherer acting as 'both camera operator and reporter, and sometimes editor' (Wallace 2009, p. 684). The size, portability and apparent simplicity of use of video cameras has seen traditional print, radio and television journalists 'encouraged to move out of their specialist roles' and to take on work as videojournalists (VJs) (Wallace 2009, p. 684). Indeed, by 2008 the BBC in the UK had trained 650 VJs (Lee-Wright and Phillips 2012, p. 66). However, these VJs were in the main journalists (90 per cent) as opposed to camera-people and sound recordists (10 per cent), and they received only three weeks of technical training. This, again, raises serious questions with regard to the value of words over pictures, not only in terms of acceptable quality and their respective ability to contribute to the storytelling process but also with regard to the competence/skills needed to produce either. As Lee-Wright and Phillips (2012) point out:

> the internet has not obviated the need for video, audio and text. Until the introduction of multi-media news hubs, these were all seen as separate crafts. There was no assumption that those with a particular flair for the written word would be equally adept at producing visually exciting material – or vice versa. The existence of a single platform need not necessarily change that assumption. (Lee-Wright and Phillips 2012, p. 64)

In research that I carried out on behalf of the Australian Broadcasting Corporation (ABC) in 2008/9 (with Anne Dunn, University of Sydney), ABC State News Editors and senior journalists agreed unanimously that while the expectation is present for journalists to 'skill-up' and be ready and willing to file stories for online, radio, tv and print, requiring them to do all of these at the same time is unreasonable and will definitely impact on the quality of the final product. Whether this compromise is acceptable, however, proved to be a point of contestation, with some stating that since audiences regularly engage with, in particular, video footage that is of highly questionable quality, then lower-quality vision would also be tolerated from the mainstream media (Caple and Dunn 2009).

Ultimately, it may prove a prudent move for journalism educators to equip future newsgatherers with the skills needed to first find the story in the event that is unfolding before them, and to then consider the mode best suited to telling that story, be it through visuals, sounds, printed words, or a combination of these, i.e. by training specialists who are well versed in the affordances and meaning potential of the full range of semiotic resources available to them in crafting a news story. Thus rather than focusing on what is **possible** for newsgatherers to do, it may be best to be focusing on what is **useful** for them to do in any given situation, and researchers of multisemiotic news discourse may provide highly useful insights on this.

8.4 The future of news(papers)

> The newspaper that lands on doorsteps ... is really an artefact of negotiation, between finite space and infinite news, between news that never stops and presses that must always roll, between the desire to make it perfect and the desire to make sure it is produced. (Carr 2011, p. 16)

Since this book has focused on press photography as it appears in traditional print newspapers, and in the online versions of these long-established news outlets, I conclude the book by reflecting on these desires mentioned by Carr to make the newspaper 'perfect' and 'produced', especially since the future existence of newspapers is once again imperilled. I do so also with a particular focus on the photograph and its potential role in protecting that future.

The newspaper has traditionally been viewed as the Fourth Estate, holding the powerful to account by 'watching, questioning, analysing and informing' (Schultz 1998, p. 6). It has also served as the news provider from which all other news media outlets take their leads. Over the twentieth century, newspapers survived and adapted to the introduction of radio and television and appeared to be doing likewise with the internet when it was first introduced in the 1990s. In the twenty-first century, however, the internet has decimated the business models of these longstanding institutions, by removing the financial foundations of classified advertising and handing much of the control over the aggregation of information to the individual. As a result, media commentators are now seriously heralding the end of print newspapers. With the uptake of smart technologies in the form of mobile phones, e-readers and tablets, audiences are said to be leaving print news

behind, which means that longstanding news organizations may finally feel compelled to adapt.

The push to move to an online environment for traditional newspaper media organizations has in many ways been like leaving a 6-year-old alone in a candy store. There are so many curious and colourful configurations of the visual and verbal available to the savvy web user that online news editors seem at times to want to have a bit of everything on their websites. It has taken centuries since the invention of the printing press to perfect the style of the printed news page and in just a few decades much of the hard work that has gone into news design has been undone by the web. News stories on the printed page are traditionally said to compete with each other for space and reader attention. But at the same time it could be argued that they have also worked as allies on the page, not only to combat the dominance of advertisements (which at times are allowed to occupy whole pages), but also to attract readers both to engage with the main story and image on the page and to linger and take in some of the lesser stories that are tucked away in the right-hand column or placed towards the bottom of the page. When a reader engages with a news**paper**, they are not only getting the day's news, they are getting that particular institution's version of the news: what the *Guardian*, for example, considers to be the most newsworthy happenings in the world on that day.

In the online environment, this whole experience has been fragmented. News stories on the screen may appear as newsbites on the homepage (Knox 2007), may be listed with other headlines and hyperlinks, or may be filed under section headings. They compete with pop-up advertising, rotating stories, or videos that are automatically launched as users enter the site. In fact, readers need not engage with the publishing organization at all, as they may access stories directly through keyword searches using search engines rather than going through the homepage of the news organization, or have, for example, 'most read' stories sent to them through RSS feeds or email lists.[1] The full stories then are seen and read on a screen of their own in isolation from one another and a sense of the news of the day from the point of view of one particular news organization is replaced with individualized versions of the 'news'. The lone story on the screen is further embedded in a minefield of advertising text (see Figure 8.1) that pervades not just the columns to the right or left of the text, but also bleeds into the background layer of the screen. One false click from the reader and they will be transported off into a whole other kind of candy store where cookies rule.

Figure 8.1 A screen shot from www.smh.com.au, 1 May 2012, showing the pervasive nature of advertising text in the online environment

The screen shot in Figure 8.1 demonstrates the pervasiveness of advertisements on online news pages. The 'news' story itself concerns the widely publicised arrival of Sacha Baron Cohen, in the guise of *The Dictator*, at Sydney Airport, Australia, and his demands to meet with disgraced former Speaker of the House of Representatives, Peter Slipper. The website for the *Sydney Morning Herald* (www.smh.com.au) has a common layout structure of story text and related coverage on the left of the screen and advertisements on the right of the screen forming three columns moving vertically down the page. However, in this instance a further layer of advertising appears to stretch across the screen and behind these columns. This means that there are at least five opportunities for the advertisement (for a film) to be clicked on and thus activated. The advertising column to the right of the story has the further functionality of being activated by rolling the cursor over the tab. For those users who are not so dextrous with their mouse/touch-pad skills this could easily turn into a minefield, where the need for careful navigation of the page takes away the enjoyment of reading the story.

In addition, some online news sites combine video, audio files, still images, links to galleries (or even the entire gallery) along with the verbal text to a story (as is the case with the story page associated with Gallery 3 – 'Fatal wave of water hits Toowoomba' discussed in Chapter 7). On entering the story page, the video is often automatically launched, which means that all of the reader's senses are assaulted at the same time. This may leave the reader unsure of where to focus their attention first, and may ultimately mean that they simply navigate away from such pages. Unfortunately, none of these methods of organizing the page positions the visual in a way that encourages readers to engage deeply with the story or to linger and to take in all aspects of the story.

Other e-versionings of the news'paper' are also beginning to take hold, especially through the introduction of new media applications for electronic devices such as the Apple iPad, iPhone and Amazon Kindle. These include applications for tablet computers, where the layout of the print newspaper is maintained, while touch technology allows for actions such as turning the page to be combined with the pinch and push techniques for zooming in and out on sections of text. Longstanding news media organizations are beginning to realize that there is much to be gained in maintaining the traditions, the clean uncluttered news page design, the use of white space around stories, the safety in numbers in the placement of stories alongside each other on the page (see Figure 8.2).

This is the kind of news media that many people have been (and continue to be) willing to pay for and news organizations are starting

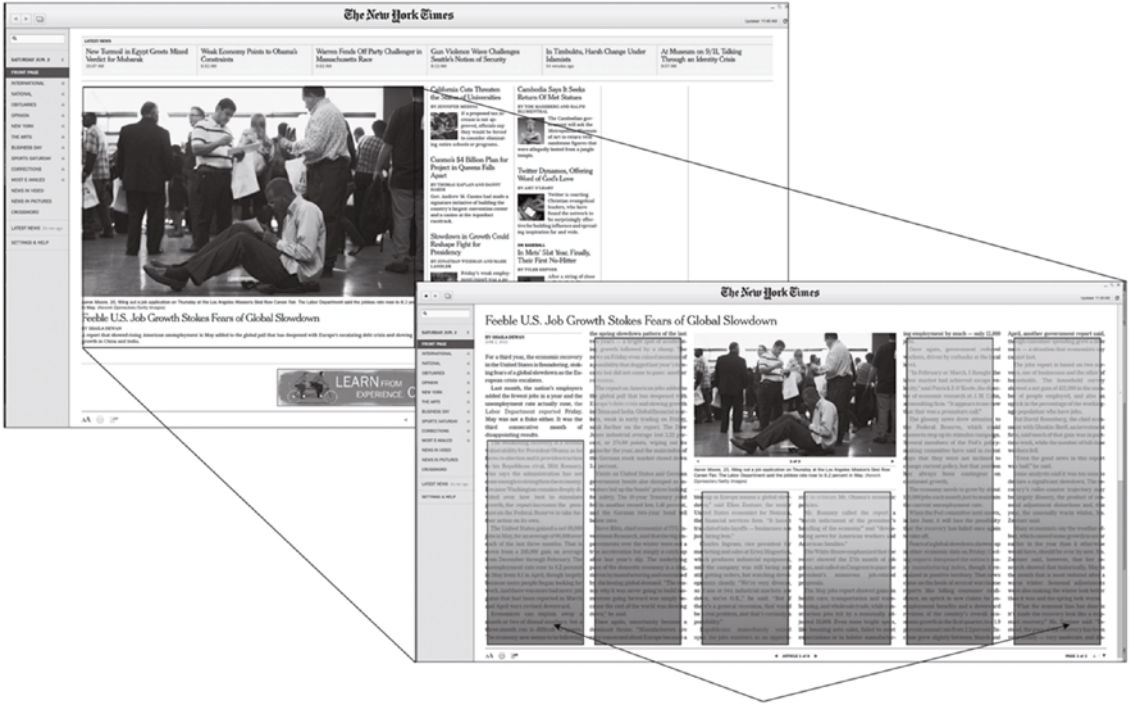


Figure 8.2 The Times Reader 2.0 – front page and story page – offering clean uncluttered e-pages similar to the print version

to take advantage of this. Paywalls are being erected around certain news products and innovative ways of combining tradition with the new are emerging. Newspapers like the *New York Times* have, for a long time, been offering readers the opportunity to read the newspaper in its traditional format using its online e-reader (Times Reader 2.0). As can be seen in Figure 8.2, this may be viewed as yet another versioning of the newspaper, one that may well also secure the future of news'papers'. The tradition, however, does not always place the image front and centre, and it may be useful to turn to the world of fantasy and fiction for a vision of the innovation that could, and quite often does, eventually become part of our everyday reality.

In 1997, J.K. Rowling unleashed her world of witches and wizards onto the reading public and with it the hugely innovative *Daily Prophet* newspaper. When stories in this print publication include images, the key media actors portrayed in the 'photographs' are not static reminders of only one aspect of the event, rather, they actively reconstruct the action sequences of the event being reported for the benefit of the 'viewing' public. Little would we have known at the time that this is exactly what computers are capable of delivering to audiences today. In a similar fashion to the *Daily Prophet*, in May 2012 the *Sydney Morning Herald* launched a new application designed specifically to link the print publication of the newspaper to mobile phone technologies. In an advertisement on the website, Publisher and Editor-in-Chief at the *Sydney Morning Herald* Peter Fray describes the new application, ***Air****link*, as 'see[ing] the newspaper come to life' giving access to video and extended picture galleries that can only be launched by hovering the phone over the ***Air****link* symbol in the print paper. While this appears to be an attempt at providing the reader with a fuller experience of the event through both the printed word and the visuals/moving images, one needs to be cautious in assessing the quality of the vision on the other end of these links: both in terms of their authorship/professional quality and their ability to tell a cogent story in and of themselves.

While many news organizations continue to experiment with innovative ways of bringing the news to the reading public, one common aim should remain clear to all: to tell a compelling story no matter the medium. Some news organizations already do this to great success: in relation to images, *MediaStorm*, *Reuters*, the *New York Times* and the *Washington Post* already provide readers with high-quality professionally authored news galleries and other equally compelling multimedia experiences online. It is hopefully only a matter of time before the highly designed spaces of other traditional print media find their niche in the

online environment as well. It is also vitally important that reporters, photographers, VJs, camerapeople, sound engineers, producers and editors alike remain cognisant of the power of words, images and sounds to tell compelling stories, especially when they are combined in ways that respect the affordances of each. In this book, I have made the case for the images in this relationship.

Press photographs are not innocent bystanders in the reporting of the news, and throughout this book, I have attempted to bring to the fore the important role that they do play. I have introduced tools for researchers who wish to analyse images for their potential to add to the meaning-making in a news story context, or even to tell stories by themselves. In so doing, researchers and educators should be in a position to explain how images are and can be used in news storytelling. Ultimately, I see this volume as one contribution to the push to see press photography analysed for what it is – a full partner in the dissemination of news.

Notes to chapters

1 Introducing the multisemiotic news story

1. The multisemiotic news story may also include other semiotic resources, such as ambient sound and music. Other features include typography, layout, use of graphs, tables. Unfortunately, for reasons of scope, these elements are not discussed in detail in this volume.
2. I use the terms *press photograph*, *news photograph*, *news image* interchangeably throughout this book. When discussing televisual/video news images, I will refer to these as *moving images*.
3. The terms *broadsheet* and *tabloid* can be viewed as the division of newspapers into the markets that they serve. According to Economou and Tanner (2008, p. 31), 'broadsheets offer a much more complex and issues-oriented coverage of the news and are prone to pursue a stylised presentation of opinion in which the idea of "balance" plays an important role... the tabloids, meanwhile, maintain the mass-circulation tradition of a prosaic literary approach, heavy emphasis on scandal and sensation (with crime being a particularly important staple), a preoccupation with celebrities and extremely heavy coverage of sport.'
4. Strictly speaking, texts that are 'multisemiotic' (combining two or more semiotic systems, e.g. image, language, design) should be distinguished from texts that are 'multimodal' (combining two or more modalities, e.g. visual, aural – see O'Halloran 2008). However, the literature on multimodality has typically used the term *multimodal* to mean both 'multisemiotic' and 'multimodal'. I will use the term *multimodal* when referring to this literature, and *multisemiotic* when referring to the analysed news stories in this volume where images and words combine.
5. I use the term *corpus* here rather than *dataset*, as the data collection has been specifically designed to be maximally representative of image-nuclear news stories as they appear in the *Sydney Morning Herald* (see also Bednarek 2010, p. 238; Butler 2004, p. 150, on corpus design).
6. Circulation figures and readership figures differ from each other in the ways in which they are calculated. Circulation figures are based on sales, while readership figures are usually calculated at two or three readers per copy sold. For further clarification of these differences see Allan (1999).
7. The concept of the AB demographic was first developed by the UK-based National Readership Survey and is widely applied in advertising and market research (Chapman 2007). As far as the readership model of the *Sydney Morning Herald* is concerned, the AB demographic can be defined as middle- to upper-class professionals educated to a tertiary level with above-average disposable income.
8. A few of these stories (28) were informally collected between 2002 and 2004, before the commencement of the research project. These were also included in the final analysed corpus as they demonstrate the shift in layout and format that occurred in these stories during the early 2000s. Furthermore,

from June 2004 onwards the format of the image-nuclear news story became fixed and so was systematically collected from this point onwards. It has not changed in layout/format since that time.

9. A relational database management system model allows for data to be stored in the form of tables and the relationship among the data is also stored in the form of tables. From this information, queries can be built to ask questions of the data and the types of relations that hold between different sorts of data. Indeed, the number and type of queries that can be built in a relational database are only limited by the amount of data that has been entered into the database.
10. All three photographers are currently working in a freelance capacity and their websites, along with samples of their work, can be viewed at the following URLs:
    Cameron Laird: http://www.cameronlaird.com;
    Allan Williamson: http://www.allanwilliamsonphotography.co.uk/;
    Hattie Miles: http://hattiemiles.com

2 News values and the multisemiotic news story

1. Section 2.2 of Chapter 2 draws on a theoretical/analytical framework first introduced in Bednarek and Caple (2012a). I am very grateful to Monika Bednarek and to Continuum for allowing me to draw on sections of Chapter 3 of *News Discourse*.
2. Personalization, following Craig (1994), is a problematic term because of the various ways that it has been theorized by Galtung and Ruge (1965) and Hall (1981), on whose work Craig draws. According to Hall (1981 cited in Craig 1994, p. 193), Personalization involves 'the isolation of the person from his relevant social and institutional context, or the constitution of a personal subject as exclusively the motor force of history'. Craig goes on to suggest that press photographs are one of the primary sources for producing the perspective of personalization in the news and they work to 'position individuals into particular relationships with other individuals, groupings and institutions' (1994, p. 196). I took this notion of personalization to mean a metonymic relationship between the individual depicted in the photograph and the wider group outside the image. In my analysis of image-nuclear news stories, I found that 94.2 per cent of the corpus depicts people, or people with animals, or people operating machinery (for example flying aeroplanes/driving cars). (The other 5.8 per cent of the corpus is made up of landscapes or other environmental phenomena.) This corresponds well with the point made by Hall (1981) that 'people are par excellence the content of news and feature photographs' (1981, p. 236). However, only a small proportion of these photographs (9 per cent) appear to have a personalizing function, where the individual was meant to stand in for or represent the larger group.
3. This finding is also supported by a word frequency analysis of all captions, which shows that *yesterday* is the most frequent word after the common grammatical words like *the, in, of, and*. It is the 19th most frequent word form in the captions, occurring 205 times (my thanks to Monika Bednarek who assisted with this analysis).

4. Other research that has examined evaluative meaning in images includes Economou (2006) and Martin and Rose (2007), although this has not been in relation to the construal of news values.

3 The multiple functionality of news images

1. The specific typographical conventions (e.g. use of upper-case letters for names of systems) in writing about/explanations of system networks, as well as the ways in which choices of features from system networks are written out in text are not strictly adhered to in most scholarly writing. In this volume I shall use the following conventions when discussing system networks: For names of systems: initial capital e.g. Balance. For choices of features from systems: no capitals and use of comma to indicate more delicate choices e.g. *isolating, centred, triptych* further along the system. In quoting other sources, I shall follow the conventions of the quoted source.
2. Scollon and Scollon (2003, p. 85) criticize the types of images that Kress and van Leeuwen choose to analyse in *Reading Images,* in that they are often highly crafted advertising images and thus lend themselves particularly well to such analysis.
3. These advertisements were created by advertising company iLeo, Sydney, for the Australian market. They were described as 'subvert[ing] the familiar "before" and "after" plastic-surgery photos' (Hall 2005), and in 2004, this Virgin Money campaign was ranked the most-awarded direct-marketing campaign in the world by the Won Report, a compilation of direct-marketing award-show winners. The winning print ads can be viewed at: http://www.welovead.com/en/works/details/ff3yeuvv

5 Text–image relations in news discourse Part 1: Image as Nucleus

1. Within the discipline of Journalism Studies (and following the professional rhetoric) the news story text structure is typically discussed in terms of the inverted pyramid, where information is said to be ordered in terms of 'importance' (Bell 1991; Pöttker 2003; Fulton *et al.* 2005; Conley and Lamble 2006).
2. The symbol ^ signifies 'followed by' in SFL terms, and is used to indicate the generic staging of a text.
3. It would be interesting to conduct a comparative study of headlines accompanying the same story as it appears both online and in print. Search engine optimization rules in the online environment tend to advocate the minimizing of ambiguity or play on words and there may well be a return to what Barnhurst and Nerone (2001) suggest headlines used to function as: pointers to relevant stories, rather than carriers of oblique cultural messages.
4. The description of evaluative meanings in this section draws on the Appraisal system (see Martin and Rose 2007; Martin and White 2005), also situated within SFL, which is concerned with evaluation and the kinds of attitudes that are negotiated in a text. It examines the strength of feelings and the ways in which values are sourced in a text through the systems of Attitude, Graduation and Engagement. Attitude is where our feelings and values may

be expressed through adjectives such as *sad* or *happy*, or through lexical items infused with evaluative meaning (i.e. the lexical item carries both the meaning and the evaluation), as in *grilled* in this example. Graduation is concerned with the scalability of phenomena whereby 'feelings are amplified and categories blurred' (Martin and White 2005, p. 35) and can be further categorized in terms of force (intensification/amplification) and focus (sharpening/softening). Engagement is concerned with 'sourcing attitudes and the play of voices around opinions in discourse' (Martin and White 2005, p. 35).

5. From this point on, I use the term *heading*' rather than *headline* in relation to the headline text that appears with image-nuclear news stories. I do this in order to distinguish the unique relationship that holds between the heading and the image in image-nuclear news stories, as compared to the more standard relations that hold between headline and lead paragraph in verbi-age-nuclear news stories.
6. The analysis offered in this section relates **only** to image-nuclear news stories as they appear in the *Sydney Morning Herald* newspaper. Similarly formatted news stories appear in many different news publications, but not all of them enter into the same degree of co-operation and play between text and image as is commonly deployed in those that appear in the *Sydney Morning Herald*.
7. Image-nuclear news stories also report on 'hard' news events, and the play on words and images we see in soft news reporting can be deployed in relation to hard news events. For discussion of the appropriateness of this playful evaluative stance in relation to the reporting of environmental disasters – see Bednarek and Caple (2010).

6 Text–image relations in news discourse Part 2: Image as Satellite

1. The second sentence in Example story A has not been included in the analysis in Table 6.2, as it deals with another phase of this ongoing event, which I will discuss in more detail in Section 6.2.2. However, the represented participants *at least 1000 volunteers* in the verbal text enter into a cohesive relation of co-classification with the three volunteers in the image and the activity of *transferring waste* can be analysed as co-extension of *the mop-up process* in the previous sentence (through meronymy).
2. The use of file/archived footage is a much more common practice in televisual news discourse, where almost all stories make use of visuals. News organizations will make use of archived footage in several situations: where there is no footage of the latest event available, where the event being talked about does not lend itself to being visually represented, or where access to latest footage is restricted for ethical/moral/political reasons.
3. Factiva is a business information and research tool owned by Dow Jones & Company and provides access to newspapers, magazines, TV/radio transcripts, through a searchable database. The inclusion of a * at the end of a search term indicates that this terms is a wildcard and in this instance will pick up the plural form as well in any search conducted.
4. I use the term *allusion* (rather than *intertextuality*) quite deliberately here, mainly for its recognition of authorial intent and the implications this has

for addressing and engaging a particular type of audience (see Caple 2010b for further discussion of this point).

7 Text–image relations in news discourse Part 3: Sequences of images

1. An analysis of intrasemiotic relations between sequences of moving images in TV news bulletins is unfortunately beyond the scope of this book (but see Bednarek and Caple 2012a for analyses of video news summaries in online news websites).
2. The term *gallery* is not unproblematic. It seems appropriate here as there does appear to be an underlying principle of organization guiding the creation of such packages of images; however, there is wide disparity in what that principle may be based on and in consistently applying it (see Caple and Knox 2012 for further discussion of the difference between galleries, portfolios, photo-essays and picture stories).
3. Unfortunately, the prohibitive fees associated with securing copyright for so many images means that I am unable to re-produce the galleries here. However, at the time of writing the galleries were available for viewing at the following permanent links: http://www.dailytelegraph.com.au/news/gallery/gallery-e6frewxi-1225995083583?page=1; http://www.nytimes.com/slideshow/2012/03/25/nyregion/20120325DOGSss.html; http://www.smh.com.au/photogallery/environment/weather/fatal-wave-of-water-hits-toowoomba-20110111-19li1.html?selectedImage=0
4. The *Sydney Morning Herald* appears to be quite unique in this practice of embedding a gallery in full within the story text. I have not seen this practice in other major news organizations. However, the *Sydney Morning Herald* appears to prefer this method of pointing to news galleries mainly in its reporting of natural disasters. For example, a major story on Cyclone Yasi (in 2011), also had a gallery (of 100 images) embedded in the story text. At the time of writing, that story text could be viewed at the following permanent link: http://www.smh.com.au/environment/weather/100-stayed-at-cardwell-to-face-yasis-fury-20110203-1ae7a.html

8 Evolving practices

1. Further cementing the personalized nature of the ways in which people are able to engage with the media online comes in the form of tablet applications like *Flipboard*. *Flipboard* is a social-network aggregation, magazine-format application software for use with smart/touch technologies. It uses simple aggregation software to produce a highly personalized glossy magazine-like space, based on the RSS feeds of the individual and other feeds from websites that have partnered with *Flipboard*. In its promotional documentation, it emphasizes the visual aesthetic and highly designed graphical magazine-like format. It has won 'App of the Year' awards and is listed on *Time Magazine*'s Top 50 inventions.

References

'About the show' (2011), Dateline, SBS Television, available at http://www.sbs.com.au/dateline/about/theshow, accessed 19 November 2011.

Allan, S. (1999), *News Culture*. Buckingham/Philadelphia: Open University Press.

Altengarten, J. (2004), 'Creativity and the Rule of Thirds', *Photo Composition Articles*, available at http://photoinf.com/Golden_Mean/Jim_Altengarten/Creativity_and_the_ Rule_of_Thirds.htm, accessed 20 February 2006.

Arnheim, R. (1954), *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley: University of California Press.

Arnheim, R. (1982), *The Power of the Centre: A Study of Composition in the Visual Arts*. Berkeley: University of California Press.

'Audience' (2011), (*The*) *Sydney Morning Herald*, available at http://adcentre.com.au/the-sydney-morning-herald.aspx?show=audience, accessed 29 November 2011.

(The) Australian (2012), available at http://www.newsspace.com.au/the_australian, accessed 29 November 2011.

Bagnall, N. (1993), *Newspaper Language*. Oxford: Focal Press.

Bal, M. (2003), 'Visual essentialism', *Journal of Visual Culture,* 2 (1): 5–32.

Baldry, A. and Thibault, P. (2006), 'Multimodal corpus linguistics', in G. Thompson and S. Hunston (eds.), *System and Corpus. Exploring Connections*. London: Equinox, pp. 164–83.

Barnhurst, K. G. and Nerone, J. (2001), *The Form of News: A History*. New York: Guilford.

Barthes, R. (1977), *Image, Music, Text*. London: Fontana.

Bateman, J. (2008), *Multimodality and Genre: A Foundation for the Systemic Analysis of Multimodal Documents*. Basingstoke/New York: Palgrave Macmillan.

Bateman, J., Delin, J. and Henschel, R. (2007), 'Mapping the multimodal genres of traditional and electronic newspapers', in T. Royce and W. Bowcher (eds.), *New Directions in the Analysis of Multimodal Discourse*. Mahwah, NJ: Lawrence Erlbaum Associates, pp. 147–72.

Becker, K. E. (1992), 'Photojournalism and the tabloid press', in P. Dahlgren and C. Sparks (eds.), *Journalism and Popular Culture*. London: Sage, pp. 130–53.

Becker, K.E. (1999), 'Perspectives on the study of visual culture', in J. Fornäs (ed.), *Advancing Cultural Studies*. Skriftserien 1999:1, Journalistik, medier och kommunikation (JMK), Stockholms universitet, pp. 49–53.

Becker, K. E. (2004), 'Where is visual culture in contemporary theories of media and communication?' *Nordicom Review*, 25 (1-2): 149–57.

Bednarek, M. (2006), *Evaluation in Media Discourse: Analysis of a Newspaper Corpus*. London/New York: Continuum.

Bednarek, M. (2008), *Emotion Talk Across Corpora*. Basingstoke/New York: Palgrave Macmillan.

Bednarek, M. (2010), 'Corpus Linguistics and Systemic Functional Linguistics: Interpersonal meaning, identity and bonding in popular culture', in M. Bednarek and J. R. Martin (eds.), *New Discourse on Language: Functional Perspectives*

on Multimodality, Identity, and Affiliation. London/New York: Continuum, pp. 237–66.
Bednarek, M. (in press), 'The television title sequence: A visual analysis of *Flight of the Conchords*', in E. Djonov and S. Zhao (eds.), *Critical Multimodal Studies of Popular Culture*. London/New York: Routledge, pp. 36–54.
Bednarek, M. and Caple, H. (2010), 'Playing with environmental stories in the news: Good or bad practice?' *Discourse & Communication*, 4 (1): 5–31.
Bednarek, M. and Caple, H. (2012a), *News Discourse*. London/New York: Continuum.
Bednarek, M. and Caple, H. (2012b), ''Value added': Language, image and news values', *Discourse, Context and Media*, 1 (2-3): 103–13.
Bednarek, M. and Martin, J. R. (eds.) (2010), *New Discourse on Language: Functional Perspectives on Multimodality, Identity, and Affiliation*. London/New York: Continuum.
Bell, A. (1991), *The Language of News Media*. Oxford: Blackwell.
Bell, P. and van Leeuwen, T. (1994), *The Media Interview: Confessions, Contest, Conversation*. Sydney: University of New South Wales.
Biber, D. and Conrad, S. (2009), *Register, Genre and Style*. Cambridge: Cambridge University Press.
Biber, D., Johansson, S., Leech, G., Conrad, S. and Finegan, E. (1999), *Longman Grammar of Spoken and Written English*. London: Longman.
Bignell, J. (2002), *Media Semiotics: An Introduction*, 2nd edition. Manchester: Manchester University Press.
Blake, B. (2007), *Playing with Words: Humour in the English Language*. London: Equinox.
Bordwell, D. and Thompson, K. (2008), *Film Art: An Introduction*, 8th edition. New York: McGraw Hill.
Brennen, B. and Hardt, H. (eds.) (1999), *Picturing the Past: Media, History and Photography*. Urbana/Chicago: University of Illinois Press.
Brighton, L. (1998), 'Consolidation triggers spectacular growth for newspapers'. Media release, Newspaper Advertising Bureau of Australia, 6 April.
Brighton, P. and Foy, D. (2007), *News Values*. London: Sage.
Butler, C. (2004), 'Corpus studies and functional linguistic theories', *Functions of Language*, 11: 147–86.
Calvin, R. (ed.) (2008), *Gilmore Girls and the Politics of Identity: Essays on Family and Feminism in the Television Series*. Jefferson: McFarland and Company.
Caple, H. (2006), 'Nuclearity in the news story: The genesis of image-nuclear news stories', in C. Anyanwu (ed.), *Empowerment, Creativity and Innovation: Challenging Media and Communication in the 21st Century*. Adelaide: Australia and New Zealand Communication Association and the University of Adelaide, pp. 1–12.
Caple, H. (2008a), 'Intermodal relations in image-nuclear news stories', in L. Unsworth (ed.), *Multimodal Semiotics: Functional Analysis in Contexts of Education*. London: Continuum, pp. 125–38.
Caple, H. (2008b), 'Reconciling the co-articulation of meaning between words and pictures: Exploring instantiation and commitment in image-nuclear news stories', in A. Mahboob and N. Knight (eds.), *Questioning Linguistics*. Newcastle: Cambridge Scholars Press, pp. 77–94.
Caple, H. (2009a), 'Multisemiotic communication in an Australian broadsheet: A new news story genre', in C. Bazerman, A. Bonini and D. Figueiredo (eds.),

Genre in A Changing World: Perspectives on Writing. Fort Collins, CO: The WAC Clearinghouse and Parlor Press, pp. 243–54. Available for download at http://wac.colostate.edu/books/genre/.

Caple, H. (2009b), *Playing with words and pictures: Intersemiosis in a new genre of news reportage*. PhD thesis, Department of Linguistics, University of Sydney. Available for download at http://ses.library.usyd.edu.au/handle/2123/7024.

Caple, H. (2010a), 'What you see and what you get: The evolving role of news photographs in an Australian broadsheet', in V. Rupar (ed.), *Journalism and Meaning-making: Reading the Newspaper.* Cresskill, NJ: Hampton Press, pp. 199–220.

Caple, H. (2010b), 'Doubling-up: Allusion and bonding in multi-semiotic news stories', in M. Bednarek and J. R. Martin (eds.), *New Discourse on Language: Functional Perspectives on Multimodality, Identity, and Affiliation*. London/New York: Continuum, pp. 111–33.

Caple, H. and Dunn, A. (2009), 'Educating Aunty: How prepared are ABC entry-level journalists for the digital age?', in T. Cullen (ed.), *Journalism Education in the Digital Age: Sharing Strategies and Experiences*. Conference Proceedings: Journalism Education Association of Australia Conference, Perth, Western Australia, pp. n/a.

Caple, H. and Knox, J. (2012), 'Online news galleries, photojournalism and the photo essay', *Visual Communication*, 11 (2): 207–36.

Carr, D. (2011), 'Print is dead: Long live the New York Times', in D. Folkenflik (ed.), *Page One: Inside the New York Times and the Future of Journalism*. New York: Participant Media, pp. 11–21.

CBC News (2010), 'Malaria control "best in decades": WHO', *CBC News*, available at http://www.cbc.ca/world/story/2010/12/14/malaria-who-africa.html, accessed 21 December 2010.

Chan, E. and Unsworth, L. (2011), 'Image–language interaction in online reading environments: Challenges for students' reading comprehension', *Australian Educational Researcher*, 38 (2): 181–202.

Chang, C.G. (2004), *English Idioms and Interpersonal Meaning*. Guangzhou: Sun Yak-sen University Press.

Chapman, A. (2007), *Demographics Classifications*, available at http://businessballs.com, accessed 25 January 2009.

Conboy, M. (2002), *The Press and Popular Culture*. London/Thousand Oaks, CA: Sage.

Conboy, M. (2007), *The Language of the News*. London/New York: Routledge.

Conley, D. and Lamble, S. (2006), *The Daily Miracle: An Introduction to Journalism*, 3rd edition. Melbourne: Oxford University Press.

Cotter, C. (2010), *News Talk: Investigating the Language of Journalism*. Cambridge: Cambridge University Press.

Cottle, S. (2009), *Global Crisis Reporting. Journalism in the Global Age*. Maidenhead/New York: McGraw-Hill/Open University Press.

Craig, G. (1994), 'Press photographs and news values', *Australian Studies in Journalism*, 3: 182–200.

Cramerotti, A. (2009), *Aesthetic Journalism*. Bristol/Chicago: Intellect.

(*The*) *Daily Telegraph* (2012), available at http://www.newsspace.com.au/Daily_Telegraph, accessed 29 November 2011.

de Vries, J. (2008), 'Newspaper design as cultural change', *Visual Communication*, 7 (1): 1–21.

Djonov, E. (2007), 'Website hierarchy and the interaction between content organization, webpage and navigation design: A systemic functional hypermedia discourse analysis perspective', *Information Design Journal*, 15 (2): 144–62.
Dondis, D. A. (1973), *A Primer of Visual Literacy*. London: The MIT Press.
Economou, D. (2006), 'The big picture: The role of the lead image in print feature stories', in I. Lassen, J. Strunck and T. Vestergaard (eds.), *Mediating Ideology in Text and Image: Ten Critical Studies*. Amsterdam: John Benjamins, pp. 211–33.
Economou, D. (2008), 'Pulling readers in: News photos in Greek and Australian broadsheets' in P. R. R. White and E. A. Thomson (eds.), *Communicating Conflict: Multilingual Case Studies of the News Media*. London: Continuum, pp. 253–80.
Economou, D. (2010), 'Having it both ways? Images and text face off in the broadsheet feature story', in V. Rupar (ed.), *Journalism & Meaning-making: Reading the Newspaper.* Cresskill, NJ: Hampton Press, pp. 175–98.
Economou, N. and Tanner, S. (2008), *Media, Power and Politics in Australia*. Sydney: Pearson Longman.
Eggins, S. (1994), *An Introduction to Systemic Functional Linguistics*. London: Pinter.
Ekström, M. (2002), 'Epistemologies of TV journalism: A theoretical framework', *Journalism*, 3 (3): 259–82.
Engebretsen, M. (2012), 'Balancing cohesion and tension in multimodal rhetoric. An interdisciplinary approach to the study of semiotic complexity', *Learning, Media and Technology*, 37, 1–18 iFirst article available at http://dx.doi.org/10.1080/17439884.2012.655745, accessed 25 May 2012.
Ericson, R.V., Baranek P. M. and Chan J. B. L. (1987), *Visualising Deviance: A Study of News Organisation*. Toronto: University of Toronto Press.
Fairclough, N. (1995), *Media Discourse*. London: Edward Arnold.
Fairclough, N. (2003), *Analysing Discourse. Textual Analysis for Social Research*. London/New York: Routledge.
Fairfax Media Publications Circulation and Readership Results (for newspapers, inserted magazines and websites), (2008). Fairfax Media [Media Release], available at http://www.fxj.com.au/readershipcirc/Sept08_Mediarelease%20FAIRFAX.pdf (released 14 November 2008), accessed 25 January 2009.
Feez, S., Iedema, R. and White, P. R. R. (2008), *Media Literacy*. Surry Hills, NSW: NSW Adult Migrant Education Service.
Fowler, R. (1991), *Language in the News: Discourse and Ideology in the Press*. London/New York: Routledge.
Fulton, H., Huisman, R., Murphet, J. and Dunn, A. (2005), *Narrative and Media*. Cambridge: Cambridge University Press.
Galtung, J. and Ruge, M. (1965), 'The structure of foreign news', *Journal of Peace Research,* 1: 64–90.
Gernsheim, H. (1955), *The History of Photography.* London: Oxford University Press.
Hall, E. (1964), 'Silent assumptions in social communication', *Disorders of Communication*, 42: 41–55.
Hall, E. (1966), *The Hidden Dimension*. New York: Doubleday.
Hall, E. (2005, 7 February), 'Spotlight', *Advertising Age*, available at http://adage.com/article/the-world-ad-age-global-news-data/spotlight/101925/, accessed 12 December 2011.

Hall, S. (1980), 'Encoding/decoding'. In S. Hall, D. Hobson, A. Lowe and P. Willis (eds.), *Culture, Media, Language: Working Papers in Cultural Studies, 1972–79*. London: Hutchinson, pp. 128–38.

Hall, S. (1981), 'The determinations of news photographs', in S. Cohen and J. Young (eds.), *The Manufacture of News: Deviance, Social Problems and the Mass Media*. London: Sage, pp. 226–43.

Halliday, M. A. K. (1985), *An Introduction to Functional Grammar*. London: Edward Arnold.

Halliday, M. A. K. (1994), *An Introduction to Functional Grammar*, 2nd edition. London: Edward Arnold.

Halliday, M. A. K. and Hasan, R. (1976), *Cohesion in English*. London: Longman.

Halliday, M. A. K. and Hasan, R. (1985), *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*. Geelong: Deakin University Press.

Halliday, M. A. K. and Matthiessen, C.M.I.M. (2004). *An Introduction to Functional Grammar*, 3rd edition. London: Arnold.

Harcup, T. and O'Neill, D. (2001), 'What is news? Galtung and Ruge revisited', *Journalism Studies*, 2 (2): 261–80.

Hartley, J. (1982), *Understanding News*. London: Methuen.

Hodge, R. and Kress, G. R. (1988), *Social Semiotics*. Cambridge: Polity Press.

Hoskins, A. and O'Loughlin, B. (2010), *War and Media: The Emergence of Diffused War*. Cambridge: Polity.

Iedema, R. (1997), 'The history of the accident news story', *Australian Review of Applied Linguistics*, 20 (2): 95–119.

Jewitt, C. (ed.) (2009/2011), *The Routledge Handbook of Multimodal Analysis*. London/New York: Routledge.

Jucker, A. H. (1992), *Social Stylistics: Syntactic Variation in British Newspapers*. Berlin/New York: Mouton de Gruyter.

Knight, N. K. (2008), '"Still cool…and american too!": An SFL analysis of deferred bonds in internet messaging humour', in N. Norgaard (ed.), *Systemic Functional Linguistics in Use*, Odense Working Papers in Language and Communication, 29, pp. 481–502.

Knight, N. K. (2010), 'Wrinkling complexity: Concepts of identity and affiliation in humour', in M. Bednarek and J. R. Martin (eds.), *New Discourse on Language: Functional Perspectives on Multimodality, Identity, and Affiliation*. London/New York: Continuum, pp. 35–58.

Knox, J. S. (2007), 'Visual/verbal communication on online newspaper home pages', *Visual Communication*, 6 (1): 19–53.

Knox. J. S. (2010), 'Online newspapers: evolving genres and evolving theory', in C. Coffin, T. Lillis and K. O'Halloran (eds.), *Applied Linguistics Methods: A Reader*. London/New York: Routledge, pp. 33–51.

Knox, J. S., Patpong, P. and Piriyasilpa, Y. (2010). 'ข่าวหน้าหนึ่ง (Khao naa nung): A multimodal analysis of Thai-language newspaper front pages', in M. Bednarek and J. R. Martin (eds.), *New Discourse on Language: Functional Perspectives on Multimodality, Identity, and Affiliation*. London/New York: Continuum, pp. 80–110.

Kobre, K. (1980), *Photojournalism: The Professionals' Approach*. Somerville, MA: Curtin & London.

Kress, G. (2003), *Literacy in the New Media Age*. London/New York: Routledge.

Kress, G. and van Leeuwen, T. (1990/1996), *Reading Images: The Grammar of Visual Design*. London/New York: Routledge.

Kress, G. and van Leeuwen, T. (2001), *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Edward Arnold.
Kress, G. and van Leeuwen, T. (2006), *Reading Images The Grammar of Visual Design*, 2nd edition. London/New York: Routledge.
Lacayo, R. and Russell, G. (1995), *Eyewitness: 150 Years of Photojournalism*, 2nd edition. New York: Time.
Langton, L. (2009), *Photojournalism and Today's News: Creating Visual Reality*. Oxford: Wiley-Blackwell.
Lasica, J. D. (1989). 'Photographs that lie: The ethical dilemma of digital retouching'. *Washington Journalism Review*, 11 (3): n.p.
Lassen, I., Strunck, J. and Vestergaard. T. (eds.) (2006), *Mediating Ideology in Text and Image: Ten Critical Studies*. Amsterdam: John Benjamins.
Layton, R. (2011), *Editing and News Design: How to Shape the News in Print and Online Journalism*. Melbourne: Palgrave Macmillan.
Lee-Wright, P. and Phillips, A. (2012), 'Doing it all in the multi-skilled universe', in P. Lee-Wright, A. Phillips and T. Witschge, *Changing Journalism*. London/New York: Routledge, pp. 63–80.
Lemke, J. L. (1998a), 'Resources for attitudinal meaning: Evaluative orientations in text semantics', *Functions of Language*, 5(1): 33–56.
Lemke, J. L. (1998b), 'Multiplying meaning: Visual and verbal semiotics in scientific text', in J. R. Martin and R. Veel (eds.), *Reading Science: Critical and Functional Perspectives on Discourses of Science*. London/New York: Routledge, pp. 87–113.
Lemke, J. L. (2002), 'Travels in hypermodality', *Visual Communication*, 1 (3): 299–325.
Lennon, P. (2004), *Allusions in the Press*. Berlin: Walter de Gruyter.
Lester, P. (1991), *Photojournalism: An Ethical Approach*. Hillsdale, NJ: Lawrence Erlbaum.
Lister, M. (1998), *The Photographic Image in Digital Culture*. London/New York: Routledge.
Lukin, A., Butt, D. and Matthiessen, C. M. I. M. (2004), 'Reporting war: grammar as covert operation', *Pacific Journalism Review,* 10 (1): 58–74.
Machin, D. (2004), 'Building the world's visual language: The increasing global importance of image banks in corporate media', *Visual Communication*, 3 (3): 316–36.
Machin, D. and Niblock, S. (2008), 'Branding newspapers', *Journalism Studies,* 9 (2): 244–59.
Machin, D. and van Leeuwen, T. (2007), *Global Media Discourse*. London/New York: Routledge.
Macken-Horarik, M. (2003), 'A telling symbiosis in the discourse of hatred: Multimodal news texts about the "children overboard" affair', *Australian Review of Applied Linguistics*, 26 (2): 1–16.
Mann, W. C. and Thompson, S. A. (1988), 'Rhetorical Structure Theory: Toward a functional theory of text organization', *Text*, 8 (3), 243–81.
Martin, J. R. (1992), *English Text*. Amsterdam: John Benjamins.
Martin, J. R. (1993), 'A contextual theory of language', in B. Cope and M. Kalantzis (eds.), *The Power of Literacy: A Genre Approach to Writing*. London: Falmer Press, pp. 116–35.

Martin, J. R. (2001), 'Fair trade: Negotiating meaning in multimodal texts', in P. Coppock (ed.), *The Semiotics of Writing: Transdisciplinary Perspectives on the Technology of Writing*. Brepols. (Semiotic and Cognitive Studies X), pp. 311–38.
Martin, J. R., Christie, F. and Rothery, J. (1987), 'Social processes in education: A reply to Sawyer and Watson (and others)', in I. Reid (ed.), *The Place of Genre in Learning: Current Debates*. Melbourne: Deakin University, pp. 58–82.
Martin, J. R. and Rose, D. (2007), *Working With Discourse: Meaning Beyond the Clause*, 2nd edition. London/New York: Continuum.
Martin, J. R. and White, P. R. R. (2005), *The Language of Evaluation: Appraisal in English*. Basingstoke/New York: Palgrave Macmillan.
Martinec, R. (1998), 'Cohesion in action', *Semiotica*, 120 (1/2) ; 161–80.
Martinec, R. (2000a), 'Rhythm in multimodal texts', *Leonardo*, 33 (4): 289–97.
Martinec, R. (2000b), 'Types of process in action', *Semiotica,* 130 (3/4): 243–68.
Martinec, R. and Salway, A. (2005), 'A system for image-text relations in new (and old) media', *Visual Communication*, 4 (3): 337–71.
McCall Smith, A. (2011), *Bertie Plays the Blues*. Edinburgh: Polygon Books.
McCombs, M. E. (2004), *Setting the Agenda: The Mass Media and Public Opinion*. Oxford: Polity.
Meinhof, U. H. (1994), 'Double Talk in news broadcasts: A cross-cultural comparison of pictures and texts in television news', in D. Graddol and O. Boyd-Barrett (eds.), *Media Texts: Authors and Readers*. Clevedon: Open University Press, pp. 212–23.
Montgomery, M. (1991), 'Our Tune: A study of a discourse genre', in P. Scannell (ed.), *Broadcast Talk*. London: Sage, pp. 138–77.
Montgomery, M. (2007), *The Discourse of Broadcast News: A Linguistic Approach*. Abingdon/New York: Routledge.
Newton, J. H. (2008), *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality*. London/New York: Routledge.
Norris, S. (2004), *Analyzing Multimodal Interaction: A Methodological Framework*. London/New York: Routledge.
O'Halloran, K. L. (1999), 'Towards a systemic functional analysis of multisemiotic mathematics texts', *Semiotica*, 124 (1/2): 1–29.
O'Halloran, K. L. (2000), 'Classroom discourse in mathematics: A multisemiotic analysis', *Linguistics and Education*, 10 (3): 359–88.
O'Halloran, K. L. (ed.) (2004), *Multimodal Discourse Analysis: Systemic Functional Perspectives*. London/New York: Continuum.
O'Halloran, K. L. (2008), 'Multimodal analysis and digital technology', in A. Baldry and E. Montagna (eds.), *Interdisciplinary Perspectives on Multimodality: Theory and Practice*. Campobasso: Palladino, n.p.
O'Toole, M. (1994), *The Language of Displayed Art*. London: Leicester University Press.
Painter, C., Martin, J. R. and Unsworth, L. (2011), 'Organising visual meaning: FRAMING and BALANCE in picture book images', in S. Dreyfus, S. Hood, and M. Stenglin (eds.), *Semiotic Margins: Meaning in Modalities*. London/New York: Continuum, pp. 125–43.
Pöttker, H. (2003), 'News and its communicative quality: The inverted pyramid—when and why did it appear?' *Journalism Studies*, 4 (4): 501–11.
Präkel, D. (2006), *Composition*. London: Applied Visual Arts.

Price, M. (1994), *The Photograph A Strange Confined Space*. Stanford, CA: Stanford University Press.
Quinn, S. and Stark Adam, P. (2008), *Eyetracking the News: A Study of Print and Online Reading*. The Poynter Institute, http://www.poynter.org/extra/Eyetrack/index.html
Rau, C. (2010), *Dealing with the Media*. Sydney: University of New South Wales Press.
Ray, V. (2003), *The Television Handbook: An Insider's Guide to being a Great Broadcast Journalist*. London: Macmillan.
Ravelli, L. J. (2000), 'Beyond shopping: Constructing the Sydney Olympics in three-dimensional text', *Text,* 20 (4): 489–515.
'Readership Profile' (2011), Sydney Morning Herald, available at: http://adcentre.com.au/media/368272/the%20smh%20m-f%20profile%20june%202011.pdf
Richardson, J. E. (2007), *Analysing Newspapers: An Approach from Critical Discourse Analysis*. Basingstoke/New York: Palgrave Macmillan.
Rose, G. (2003), *Visual Methodologies*. London: Sage.
Rosenblum, N. (2007), 'History of photography', *Encyclopædia Britannica Online*, available at http://www.britannica.com/eb/article-252873, accessed 15 March 2007.
Rosengren, K., Carlsson, M. and Tagerud Y. (1996), 'Quality in programming: Views from the north', in S. Ishikawa (ed.), *Quality Assessment of Television*. Luton: John Libby Media, pp. 3–48.
Royce, T. (1998), 'Synergy on the page: exploring intersemiotic complementarity in page-based multimodal texts', *JASFL Occasional papers*, 1 (1): 25–50.
Royce, T. (2002), 'Multimodality in the TESOL classroom: Exploring visual-verbal synergy', *TESOL Quarterly*, 36 (2): 191–205.
Royce, T. and Bowcher, W. L. (eds.) (2007), *New Directions in the Analysis of Multimodal Discourse*. Mahwah, NJ: Lawrence Erlbaum Associates.
Said, E. W. (1995), 'Orientalism', in B. Ashcroft, G. Griffiths and H. Tiffin (eds.), *The Post-Colonial Studies Reader.* London/New York: Routledge, pp. 87–91.
Schudson, M. (1978), *Discovering the News: A Social History of American Newspapers*. New York: Basic Books.
Schudson, M. (1995), *The Power of News*. London: Harvard University Press.
Schultz, J. (1998), *Reviving the Fourth Estate: Democracy, Accountability and the Media*. Cambridge: Cambridge University Press.
Schwartz, D. (2012), 'Images in the news: Photojournalism', in J. Finn (ed.), *Visual Communication and Culture: Images in Action*. Oxford: Oxford University Press, pp. 222–33.
Scollon, R. and Scollon, S. (2003), *Discourses in Place: Language in the Material World*. London/New York: Routledge.
Scott, C. (2008), 'Reporting armistice: Authorial and non-authorial voices in The Sydney Morning Herald 1902–2003', in C. Wu, C. M. I. M. Matthiessen and M. Herke (eds.), *Proceedings of the 35th International Systemic Functional Congress* (Volume 1). Macquarie University, Sydney: The 35th ISFC Organising Committee, pp. 131–6.
Simons, M. (2007), *The Content Makers: Understanding the Media in Australia*. Camberwell, Vic: Penguin.
Sontag, S. (1977), *On Photography*. Ringwood, Vic: Penguin.
Sontag, S. (2003), *Regarding the Pain of Others*. London: Hamish Hamilton.

Stenglin, M. K. (2004), *Packaging curiosities: Towards a grammar of three-dimensional space*. PhD thesis, Department of Linguistics, University of Sydney.

Storm, B. (2008), 'Journalists going multimedia: Cost cutting, or a new way to quality reporting?' [audio], interview by John Barron with Brian Storm, of Mediastorm.org (Media, Photojournalism, Multimedia), available at http://www.abc.net.au/newsradio/, accessed 10 July 2008.

Stroebel, L. D., Todd, H. N. and Zakia, R. D. (1980), *Visual Concepts for Photographers*. Boston: Focal Press.

Tan, S. (2011), 'Facts, opinions, and media spectacle: Exploring representations of business news on the internet', *Discourse and Communication*, 5 (2): 169–94.

Tiffen, R. (1989), *News and Power*. Sydney: Allen & Unwin.

Tirohl, B. (2000), 'The photo-journalist and the changing news image', *New Media and Society,* 2 (3): 335–52.

Thomson, E. A. and White, P. R. R. (eds.) (2008), *Communicating Conflict: Multilingual Case Studies of the News Media*. London/New York: Continuum

Townsville suburb names after Cosgrove (2008), *Sydney Morning Herald*, available at: http://news.smh.com.au/national/townsville-suburb-named-after-cosgrove-20081011-4yl8.html.

Tseng, C. (2009), *Cohesion in film, and the construction of filmic thematic configurations: A functional perspective*. PhD thesis, Faculty of Linguistics and Literary Sciences, University of Bremen, Germany.

Tseng, C. and Bateman, J. A. (2011), 'Chain and choice in filmic narrative: An analysis of multimodal narrative construction in *The Fountain'*, in C. R. Hoffmann (ed.), *Narrative Revisited: Telling a Story in the Age of New Media*. Amsterdam/Philadelphia: John Benjamins, pp. 213–44.

Tseng, C. and Bateman, J.A. (2012), 'Multimodal narrative construction in Christopher Nolan's *Memento* a description of analytic method', *Visual Communication*, 11 (1): 91–119.

Tuchman, G. (1973/1997), 'Making news by doing work: Routinising the unexpected', in D. Berkowitz (ed.), *Social Meanings of News: A Text-Reader*. London: Sage, pp. 173–92.

Tuchman, G. (1978), *Making News: A Study in the Construction of Reality*. New York: Free Press.

Tunstall, J. (1996), *Newspaper Power: The New National Press in Britain*. Oxford: Oxford University Press.

Unsworth, L. (2001), *Teaching Multiliteracies across the Curriculum: Changing Contexts of Text and Image in Classroom Practice*. Buckingham: Open University Press.

Unsworth, L. and Cléirigh, C. (2011), 'Multimodality and reading: The construction of meaning through image-text interaction', in C. Jewitt (ed.), *The Routledge Handbook of Multimodal Analysis*. London/New York: Routledge, pp. 151–63.

van Dijk, T. (1988a), *News as Discourse*. Hillsdale, NJ: Erlbaum.

van Dijk, T. (1988b), *News Analysis: Case Studies of International and National News in the Press*. Hillsdale, NJ: Erlbaum.

van Leeuwen, T. (1991), 'Conjunctive structure in documentary film and television', *Continuum*, 5 (1): 76–114.

van Leeuwen, T. (1999), *Speech, Music, Sound*. London: Macmillan.

van Leeuwen, T. (2005), *Introducing Social Semiotics*. London/New York: Routledge.

Ventola, E., Charles, C. and Kaltenbacher, M. (eds.) (2004), *Perspectives on Multimodality.* Amsterdam: John Benjamins.

Ventola, E. and Moya Guijarro, A. J. (eds.) (2009), *The World Told and the World Shown: Multisemiotic Issues*. Basingstoke: Palgrave Macmillan.

Wallace, S. (2009), 'Watchdog or witness? The emerging forms and practices of videojournalism', *Journalism*, 10 (5): 684–701.

White, P. R. R. (1997), 'Death, disruption and the moral order: The narrative impulse in mass media "hard news" reporting', in F. Christie and J. R. Martin (eds.), *Genres and Institutions: Social Processes in the Workplace and School*. London: Cassell, pp. 101–33.

White, P. R. R. (2000), 'Media objectivity and the rhetoric of news story structure', in E. Ventola (ed.), *Discourse and Community: Doing Functional Linguistics* (Language Performance 21). Tübingen: Gunter Narr Verlag, pp. 379–97.

White, P. R. R. (2006), 'Evaluative semantics and ideological positioning in journalistic discourse: a new framework for analysis', in I. Lassen, J. Strunck and T. Vestergaard (eds.), *Mediating Ideology in Text and Image: Ten Critical Studies*. Amsterdam: John Benjamins, pp. 37–67.

Williamson, A. (2003), *Moments in Time*. Lichfield: The Lichfield Press.

Zakia, R. D. (1997), *Perception and Imaging*. Boston: Focal Press.

Zelizer, B. (1998), *Remembering to Forget: Holocaust Memory through the Camera's Eye*. Chicago/London: University of Chicago Press.

Zelizer, B. (2004), 'When war is reduced to a photograph', in S. Allan and B. Zelizer (eds.), *Reporting War: Journalism in Wartime*. London/New York: Routledge, pp. 115–35.

Zelizer, B. (2005), 'Journalism through the camera's eye', in S. Allan (ed.), *Journalism: Critical Issues*. Maidenhead: Open University Press, pp. 167–76.

Zhao, S. (2010), 'Intersemiotic relations as logogenetic patterns: Towards the restoration of the time dimension in hypertext description', in M. Bednarek and J. R. Martin (eds.), *New Discourse on Language: Functional Perspectives on Multimodality, Identity, and Affiliation*. London/New York: Continuum, pp. 195–218.

Zion, L., Spaaij, R. and Nicholson, M. (2011), 'Sport media and journalism: An introduction', *Media International Australia*, 140, August 2011: 80–3.

Index

24–hour news cycle, 199–200

AB demographic
  concept of, 218 n7
advertising, 181, 220 n3
  images, 9, 60
  online, 212–14
aesthetic appeal, *see* Balance network
aesthetics, *see* news values
aesthetic journalism, 9–10, 222 n8.1
  concept of aesthetics in journalism, 10
Allan, S., 218 n1
allusion, 166, 172–3, 221 n3
Altengarten, J., 93–4, 107, 205
angle (camera), 38–40, 44, 52, 191
aperture, 38
archived footage, 221 n2
Arnheim, R., 92
attitude, *see* subjectivity
audience studies, 159–60, 166–8, 170–3

background, 130
  see also text–image relations
Bagnall, N., 123
Bal, M., 10
Balance network, 91–121
  aesthetic appeal and, 114–18
  axial configurations, 97, 106–8, 112–13
  diagrammatic representation, 97 *fig.*
  endocentric/exocentric balance, 96–7, 108–11
  image-nuclear news stories and, 111–13
Baldry, A and Thibault, P., 5, 14
Barnhurst, K.G. and Nerone, J., 7, 125, 220 n5
Barthes, R., 3, 7, 14, 29–30, 130, 150
Bateman, J., 5, 14, 87, 158–9
Bateman, J. *et al.,* 14
Becker, K. E., 4, 9–10
Bednarek, M., 11, 23, 35, 74–5, 120, 173, 218 n5, 219 n3
Bednarek, M. and Caple, H., 5, 9, 11–12, 16, 23, 25–6, 28, 34–6, 50, 70, 91, 120, 126, 131, 137, 151, 167, 173, 176, 193, 199, 203–5, 219 n2, 221 n5, 222 n7
Bednarek, M. and Martin, J.R., 14
Bell, A., 11, 24–8, 35, 123–4, 126, 151, 167, 220 n5
Bell, P. and van Leeuwen, T., 11
Biber, D., 11
Biber, D. and Conrad, S., 11
Bignell, J., 7
Blake, B., 172
blurring, effects of, 50, 52
Bordwel, D. and Thompson, K., 77
Brennen, B. and Hardt, H., 7
Brighton, L., 68
Brighton, P. and Foy, D., 23, 25
Butler, C., 218 n1

Caple, H., 4–5, 10–12, 23, 91, 127, 129–30, 138, 166, 172, 205, 222 n6
Caple, H. and Dunn, A., 210
Caple, H. and Knox, J., 5, 12, 176–7, 187, 192, 198, 207, 222 n7
captions, *see* image-nuclear news stories; news values
Carr, David, 208–9, 211
Cartier-Bresson, H., 118
Chan, E. and Unsworth, L., 14
Chang, C. G., 172
Chapman, A., 218 n1
coherence
  definition, 175
cohesion, 143–74
  cohesive ties, 143–50
    between text and image, 144–74
  online news galleries and, 177–200
colour, use of, 50

composition, 91–5
  compositional analysis, approach to, 92–5
  critical moment photography and, 118–20
  Kress and van Leeuwen's approach to, 80–90
  see also Balance network; news values
Conboy, M., 21, 247
conflict, *see* news values
conjunction, 154–6, 166, 177, 179, 182–200
  online news galleries and, 184–200
Conley, D., 25
Conley, D. and Lamble, S., 68, 220 n5
consonance, *see* news values
contact, 70–9
contrast, use of, 50
corpus linguistics, 11
  corpus/corpora, 218 n5
  see also image–nuclear news story corpus (INNSC)
Cotter, C., 23–5, 35
Cottle, S., 200
Craig, G.,9, 23, 29–31, 219 n2
Cramerotti, A., 9–10
critical moment photography, *see* composition
cultural artefacts, 46, 52

database management system model, 219 n9
de Vries, J., 159
Djonov, E., 13
Dondis, D. A., 7, 91–2, 96, 107

Economou, D., 41, 147, 220 n2
Economou, N. and Tanner, S., 218 n1
editing
  process of, 192–3
Eggins, S., 124, 154
Ekström, M., 175, 186
emotion, *see* facial affect; news values *under* discursive approach to
Engebretsen, M., 14, 176
Ericson, R. V. *et al.*, 24
eye-tracking studies, 158–9

facial affect, 74–5, 79, 164–6
Fairclough, N., 11, 29
Feez, S. *et al.*, 11, 26, 122–5, 153–4
focal length, 38
Fowler, R., 11, 24, 35
framing, 80–2, 84
Fulton, H., 220 n5
future of news(papers), 211–17
  see also industry trends and developments

Galtung, J. and Ruge, M., 23–5, 27, 219 n2
Golden Mean, 93–4

Hall, E., 71, 220 n3
Hall, S., 9, 23, 29–30, 65, 194, 219 n2
Halliday, M.A.K., 14, 55, 58, 145
Halliday, M.A.K. and Hasan, R., 13–15, 56, 133, 142–3
Halliday, M.A.K. and Matthiessen, C.M.I.M., 15, 57–8, 142, 145
Harcup, T. and O'Neill, D., 24
'hard news' story/reporting, 181–2
  functional structure of, 123–7
Hartley, J., 24
headlines, 124–6, 157–66, 220 n3, 221 n5
  evaluation and, 123
  framing and, 82
  word-play and, 172
Hodge, R. and Kress, G. R., 13
Hoskins, A. and O'Loughlin, B., 7, 31
hot spots, 95, 97

image banks, 9, 156
image sequences, *see* online news galleries
image-nuclear news story, the, 5, 11, 17 *fig.*, 34, 166–7, 221 nn6–7
  captions, analysis of, 130–7
  functional structure of, 127–40, 138 *fig.*
  news values and, 32–4, 219 n2
  page layout and, 159
  word-play and, 172–3
  see also text–image relations
image-nuclear news story corpus (INNSC), 17–19

compositional meanings in, 84–90, 111–13
interactive meanings in, 75–9
representational meanings in, 64–9
image–text relations, *see* text–image relations
impact, *see* news values
industry trends and developments, 208–11
see also future of news(papers)
information value, 80, 86–9
in advertisements, 86
topology of, 85 *fig*.
internet, the, 210
intersemiosis, *see* text-image relations

Jewitt, C., 5, 13–15
Journalism Studies, 4, 7, 205, 207, 221 n7
Jucker, A. H., 11
Knox, J. S., 12–13, 212
Knox, J. S. *et al*., 130
Kobre, K., 5, 7
Kress, G., 14
Kress, G. and van Leeuwen, T., 5, 13, 15, 21, 39, 55–62, 69–71, 73–5, 80–1, 84–7, 89, 91–2, 204–5, 220 n2

Lacayo, R. and Russell, G., 3
Laird, Cameron, 20
photographs by, 40, 46–7, 49, 72, 100, 103,107, 146, 148
website, 219 n1
Langton, L., 5
Lasica, J. D., 7
Lassen, I. *et al*., 9, 14
Layton, R., 130
Lee-Wright, P. and Phillips, A., 210
Lemke, J. L., 13
lens (camera), 38, 44, 52
Lester, P., 7
lexical cohesion, *see* cohesion
Lim Fei, 14
Lister, M., 7
Lukin, A. *et al*., 11

Machin, D., 156
Machin, D. and Niblock, S., 9–10
Machin, D. and van Leeuwen, T., 9
Macken-Horarik, M., 11–13
Mann, W.C. and Thompson, S. A., 123–4
Martin, J. R., 13, 58, 70, 126, 177
Martin, J. R. and Rose, D., 74, 131, 147, 220 nn2, 5
Martin, J. R. and White, P. R. R., 74, 126, 220 n5
Martin, J. R. *et al*., 123
Martinec, R., 13
Martinec, R. and Salway, A., 14, 133
McCall Smith, A., 121
McCombs, M. E., 151
McNally, Michelle, 91
Media Studies:
photojournalism and, 7–10
Meinhof, U. H., 12, 176
Miles, Hattie, 19–20
photographs by, 42, 63, 81, 94, 98, 101, 103–5
website, 219 n1
Montgomery, M., 12, 126, 132, 176
moving images:
linguistic analyses of, 12, 176
news value and, 50
multimodality, 11, 12–16, 218 n4
documentary film and television, analysis of, 14
Multimodal Analysis Laboratory, IDMI, 14
multimodal document transcription, 14
multimodal interactional analysis, 13
multisemiotic news story, the, 1–22
context, 1–3
functional structure of, 127–40
spatial configurations and, 157–60
Murdoch, Rupert, 170

negativity, *see* news values
news cycle/market factors, *see* news values
News Limited, 170–1
news values, 23–54, 148–9, 160, 171, 186–7, 199, 202–4
aesthetics, 26, 29, 32, 50–1
caption analysis and, 134–6
context, 23–4

news values – *continued*
cognitive approach to, 35
composition, 30–1
conceptualizations of, 24–5
consonance, 26–8, 53
discursive approach to, 35–53
impact, 26, 28, 41–2, 44, 46, 53
negativity, 26–7, 30–1, 39–41, 44–6, 52–3, 135, 140, 186–7, 199
news cycle/market factors, 25
news writing objectives, 25
newsworthiness, 24–6, 35–8
novelty, 26, 28, 41, 43–4, 53, 136
personalization, 26, 28–31, 41, 44–5, 47, 49–50, 53, 171, 199–200, 219 n2
press photography and, 29–54
prominence/eliteness, 26–7, 30–1, 39–41, 47–9, 52, 149
proximity (geographical/cultural), 26, 27, 32–3, 46–7, 52, 136
superlativeness, 26, 28, 36, 41–5, 49–50, 52, 135, 171, 199–200
timeliness, 26–7, 32–3, 46–7, 52
newsworthiness, *see* news values
Newton, J. H., 7, 9
Norris, S., 13
novelty, *see* news values

O'Halloran, K. L., 13–14, 218 n4
online news galleries, 175–201, 206–7
analytical approaches, 176–7
cohesion and, 177–200
typical interface of, 178 *fig.*
see also intrasemiotic relations *under* text-image relations
O'Toole, M., 13, 58–9

Painter, C. *et al.,* 96
personalization, *see* news values
photojournalism:
approaches to study of, 7–13
data collection methods, 16–17;
definition, 3
history of, 4
rationale for study, 3–7
photo gallery, *see* online news galleries
point of view (POV) shot, 77–8
Präkel, D., 93–4, 107, 205, 220 n5
prominence, *see* news values
proximity, *see* news values

Quinn, S. and Stark Adam, P., 158–9

Rau, C., 27, 35, 118
Ravelli, L. J., 13
Ray, V., 149
rendition, 130
see also text–image relations
Richardson, J. E., 11, 28
Rose, G., 9
Rosenblum, N., 118
Rosengren, K. *et al.*, 209
Royce, T., 13–14, 145
Royce, T. and Bowcher, W. L., 14
Rule of Thirds, 93–5, 97

Said, E. W., 140
salience, 80–4
Schudson, M., 175, 178
Schultz, J., 211
Schwartz, D., 3–4, 7
Scollon, R. and Scollon, S., 220 n3
Scott, C., 11
Simons, M., 171
shake (camera), 50
shutter speed (camera), 38, 50
social distance, 70–5, 79
social semiotics, 11–16
Sontag, S., 7, 31
stand-alones, *see* image-nuclear news story
Stenglin, M. K., 13, 172
stock photography, 9
see also image banks
Storm, B., 9
Stroebel, L. D. *et al.*, 96
subjectivity, 71–3
superlativeness, *see* news values
systemic functional linguistics (SFL), 11–16
image analysis and, 55–111
systemic functional multimodal discourse analysis (SF–MDA), 13, 176

Tan, S., 12, 14
text–image relations, 122–201

intersemiotic relations, 127–74
in image-nuclear news stories, 127–40
in multisemiotic news stories, 142–74
intrasemiotic relations, 175–200
in online news galleries, 177–200
Thomson, E. A. and White, P. R. R., 11
Tiffen, R., 24
timeliness, *see* news values
Tirohl, B., 7
Tseng, C., 176
Tseng, C. and Bateman, J. A., 176–7, 200
Tuchman, G., 24, 178
Tunstall, J., 24
Unsworth, L. and Cléirigh, C., 154

van Dijk, T., 11, 24, 28, 123, 178
van Leeuwen, T., 13–14, 177
Ventola, E. and Moya Guijarro, A.J., 14
Ventola, E. *et al.*, 14

Wallace, S., 210
White, P. R. R., 122, 124, 179
Williamson, Allan, 20
photographs by, 43, 81, 101, 103,105, 109
website, 219 n1

Zakia, R. D., 118
Zelizer, B., 4, 7, 9, 31, 127
Zhao, S.,13
Zion, L. *et al.*, 69